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THE QUEEN OF FASHION



1907

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Walter Tittle — '06



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Prepare the celery stuffing as follows: Stew one head of celery till tender and chop it finely. Add the sausage meat, breadcrumbs, parsley, pepper, salt and a grate of nutmeg. Stuff the turkey's crop with this farce and cover the breast with the slices of smoked beef, after having rubbed the bird with a slice of lemon. Wrap it in a piece of well-floured muslin and place it in a stewpan with two onions (one stuffed with cloves), the leek, and a head of celery cut into lengths and tied up together, a carrot and a blade of mace. Cover it with hot stock, let it boil up, skim it and then simmer it gently for two hours. Serve with celery sauce.

CHICKEN PIE.—Joint and prepare two chickens for boiling, weighing three pounds apiece; be careful to keep the liquor just covering them as they boil. When done and while hot strip the meat from the bones with a silver knife and fork. Have ready a deep yellow pudding dish lined with your richest and best piecrust, rolled a trifle thicker than for ordinary use. Lay in the chicken, thicken and season the gravy, pour it in and cover with top crust, leaving a round opening in the center to allow gas or steam to escape, and bake in a slow oven two or more hours. Serve warm; or cold, if desired, as when cold the pie jells and is delicious.

CELERY SAUCE.—To make celery sauce for boiled turkey or chicken, boil the hard ends of four stalks of celery until they are tender with a half teaspoonful of salt and half a tablespoonful of butter. Cook a tablespoonful of flour in a tablespoonful of butter for three minutes and then add one and one-half cupfuls of strained turkey broth and cook five minutes. Cut the celery into tiny strips and turn it into the sauce with the yolks of two eggs and half a cupful of cream. Just before serving, stir in a tablespoonful of lemon juice, after which let the sauce thoroughly heat but not boil.

APPLE AND CELERY SALAD.—Apple and celery salad served in apple shells makes an attractive course. Wash and polish large red apples. Remove a slice from the top and with a sharp-pointed knife cut the inside pulp away, leaving a wall thick enough to be substantial. Have ready a mixture of diced apples and celery in the proportions of one part of apples to two of celery. Mix with it a chopped green pepper and half a tablespoonful of minced pimentos. Cover with whipped cream.

AN EGG SALAD.—An attractive egg salad easily arranged is made by chopping fine the hard-boiled whites and arranging them on lettuce leaves. Sprinkle the whites with French dressing and over them pile the hard-boiled yolks which have been pushed through a ricer. Serve with French dressing.

A "TASTY" SAUCE.—Green peppers and tomatoes cooked together in a sauce are excellently suited to accompany boiled rice. Allow one green pepper for a cupful of tomatoes. Chop the peppers fine and add to the tomato pulp. Cook together with a heaping teaspoonful of butter, the juice or grated pulp of a small onion, salt and paprika. Serve without straining. A little tabasco sauce or curry may be added. The peppers may be used in a similar way in stuffed tomatoes.

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MCCALL'S MAGAZINE

(The Queen of Fashion)

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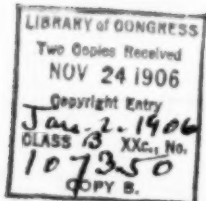


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McCALL'S MAGAZINE

THE QUEEN

PUBLISHED
MONTHLY

OF FASHION

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Vol. XXXIV

No. 5

NEW YORK, JANUARY, 1907



Masquerade

FOR either grown-up people or children a fancy dress ball is the greatest possible fun. To break the ice of formality and give all your guests a good time, oblige them to dress up in the clothes of other lands and ages. The novel apparel takes them out of themselves, as it were, and banishes the self-consciousness that so often forms a barrier to the complete enjoyment of the evening.

The masquerade is popular in all classes of society. The woman of wealth loves it because it gives her unlimited opportunity for display, the society girl dotes upon the chances it offers for new conquests, and even the man of fashion is not at all averse to showing his friends how handsome he can look in a picturesque costume of bygone times, or how amusing he can be in comic make-up.



PINK ROSES

Masquerade costume trimmed with a garland of pink roses. The gown is of pink sateen, made from McCall Pattern No. 9758. Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



Costumes

Besides the lovely masquerade costume "Pink Roses," illustrated on this page, there are shown on pages 438, 439 and 440 of this number of the magazine many other extremely picturesque toilettes for this purpose. There you will find "The Empress Josephine" in a lovely Empire gown, while "Portia" displays her learning in the proper legal robes. There is a "Hussar" and a "Huntress," a most lovely "Madame Butterfly," that unfortunate Japanese lady; an "Automobile Girl" and a very fascinating "Pierrot."

Even the children are provided for in "Red Riding Hood," "Farmer Hayseed," a funny little "Pickaninny" and a comical "Clown." There are also a stately "Duchess of Devonshire" from a picture by Gainsborough, and the prettiest of little Fairies.

All about the

New Styles

By BETTY

MODISH



A GREAT many velvet and velveteen suits are worn this winter. These are made up in all the popular coat and skirt styles, but suits with short dressy jackets, with vest effects of cloth or silk in contrasting tints, often richly decorated with embroidery in colored silks, are by far the prettiest. At a very fashionable dressmaker's I saw this week a suit of brown velvet with short, dressy Eton coat, having an embroidered vest, the embroidery being done in shades of brown. The suit was trimmed in braid of brown tone.

Another model in dark blue was a broadcloth, made with a long coat, the coat taking the form of the skirted blouse or redingote. This garment was fifty inches long, and with the braid trimming and fancy vest had a very dressy aspect. A third model in pearl-gray broadcloth showed a pony coat, hip length. This also had a fancy vest.

The introduction of fancy velvets is a novelty of more than usual interest. Beautiful pressed stripe velvets in green, brown and wine tones are being shown among the new models. A very attractive model in dark-brown striped velvet, the stripe being pressed, not woven in the fabric, showed a long fitted coat somewhat on the lines of the models so popular toward the end of last winter. This suit was devoid of trimming, except on the vest, and a few handsome buttons which appeared on the cuffs and the front of the coat.

FASHIONABLE modistes are making up quantities of comparatively simple costumes in worsteds, cloths and silks with lingerie guimpe and sleeves. Many pretty plaids of serge weave are being used for this purpose. The shepherd's checks, the larger hairline checks and the stripes, both novelty and in the Pekin and pin stripe effect, are also being employed. One might say that there is a veritable craze for this guimpe effect, applied either to costumes or to separate waists.

THE jumper and pinafore waists as they are variously called still hold their popularity. While this is a very youthful style, it is not confined to young girls. Women of mature years are also affecting the guimpe styles. Very beautiful and costly models of this description are shown with rich hand-embroidery, in colors. The garment itself is so simple that it is only by such elaboration that it can be made distinct. Usually the dark heavy-weight silks are used for this purpose and the edges are finished with embroidery, ribbon or braid trimming. A great many of these waists are being made in the black taffetas and black satins, to be worn with black skirts. They are put on over the lingerie blouse and thus serve almost like an extra wrap, though they are in reality a part of the bodice.

A GREAT deal of moiré is used this winter for visiting and evening gowns, especially for the perennial favorite—the trained princess gown. In white and pale shades it makes exquisite dinner gowns for good figures, and even for poor figures it is less unbecoming than plain silk or satin, which are both apt to show up the lack of the over-exuberance of natural curves. Brown moiré—a pale *tabac* brown—will be a great favorite throughout the winter. Widely striped silks look well as evening gowns, with plain skirt and fitted bodice of coat type. It is indeed the prevalence of stripes which are inducing tailors and dressmakers of note to drop fluffiness and multitudinous decoration for the simple lines which show up their skilful ma-

nipulation, and the Pekin is the fabric used. The change is a relief, as one was getting very tired of cross-cut frills and graduated tucks on diaphanous evening gowns. Shaped flounces are replacing cross-cut frills.

WORD comes from Paris that there is a distinct tendency among the world-famous coutouriers of the Rue de la Paix to use firmer materials for evening gowns and to put aside the soft, clinging fabrics. This is because they are trying hard to bring in fashion the old fitted bodice with its carefully cut side pieces and its perfectly boned seams. Among the younger members of American society the tendency will be strenuously fought, as the average tall, slim girl does not look her best in a fitted evening bodice, which requires a well-developed figure.

FASHIONABLE New York women are wearing large veils of Chantilly lace in black or brown. Some of these are very long, draped over the hat and pinned closely down to the back hair, and from there falling in long drapery. Plain or dotted mesh veils are also worn. Velvet-dotted veils are popular, as are also the chenille-dotted Tuxedos. The color favorites here are practically the same as in the lace veils. Inasmuch as the one color scheme in attire is still quite fashionable the shops are obliged to keep a large variety of shades.

Chiffon veils are still in demand for automobile wear; the heavier types, such as the chiffon cloths, are more used than the ordinary chiffons. As might be expected, the colorings are those favored in automobile apparel, including *écru*, or champagne color, brown and green as the leading favorites, with navy also good, and some little demand for such light shades as blue and lavender.

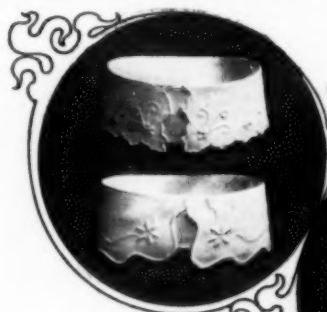
MINK and all its imitations have proven to be the popular furs of the winter. Among cheaper varieties coney furs have been in strong demand. White furs of all kinds have sold well. The imitation ermine and the imitation white fox, or Iceland, as it is called, have both been worn to a great extent. The ermine and the white fox are the two ultra-fashionable furs of the season for high-class trade. Imitation chinchilla is remarkably pretty. Together with a most faithful reproduction in appearance, the imitation chinchilla has also the quality of durability.

The animal-trimmed scarfs and muffs are very modish indeed. The demand, however, is so well distributed throughout the fashionable furs that no one style may be said to be leading. Muffs are large, while scarfs and neckpieces are large and small.

A NEW fashion in walking hats is a rather rakish model with small or medium-sized brim. This is very similar to the soft felts worn by men, save that the crown is invariably a soft crush and the brim unbound. The brim also is irregular and undulating and varies from two to three inches in width. As a trimming for these hats, plaid effects and Roman stripes are very popular in narrow grosgrain ribbons; that is, types about an inch and a half in width. Sometimes an additional adornment is added to these hats, this taking the form of two straight quills in rather somber hue. They certainly add to the appearance of the hat and give it quite a smart look.

Whole birds' wings and plumes are largely used on the new hats. These are mostly in dark tones, although some wing effects are seen in light colors, and shaded birds are in evidence to an extent. Ostrich, in its various different forms, and vulture are great favorites, although paradise feathers are much worn.

The Very Latest Fashions in Winter Neckwear



THE NEW EMBROIDERED
COLLARS

NECKWEAR this season is smartness personified. The new tailored stocks or embroidered linen collars are the most fashionable thing for morning, shopping, walking or general wear, while for more dressy occasions there are the most delightful of fussy lace stocks, or stocks of embroidered linen with dainty little cuffs to match.

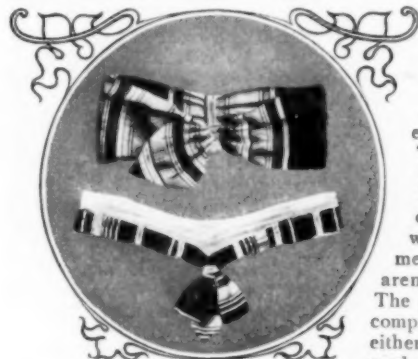
The tailored neckwear mentioned above, being a rather new idea, has achieved a wide popularity. In the illustration shown in the upper right-hand corner are two of the smartest of these new stocks. The lower one is made of taffeta, both stock and tie, and is intended to be worn with a dainty little turn-over collar of lace or embroidery. The other has a stock of piqué with bow of silk with the ends reaching around the neck running under straps of piqué.

Many waists of a rather plain description are worn this winter, and to go with these, tailored stocks are particularly smart. These are in both taffeta and wash materials, some models, as described above, being shown in combination effects. The designs of these tailored stocks are, in the main, rather new and very effective. Many of them show small tabs. Solid black, solid white and black and white combination effects are modish, but aside from this all the fashionable colors will be used to a great extent.

As to the wash fabrics that are used for stocks, jacquard effects in madras and other medium heavy weights, piqués and other plain materials, however, are also employed. Besides the stocks just described the new embroidered linen collars are also extremely *chic* to wear with tailored gowns. Two very pretty examples are illustrated on this page.

In shape the collars are higher than they have been, which height is especially appropriate for winter wear. At the same time they are not likely to cut or otherwise disfigure the neck, as they are much softer than a man's ordinary collar. Collars of this nature lend an air of simple neatness to the costume that is very attractive and pleasing.

Besides the embroidered collars others in plain or simple hemstitched forms are worn. These stiff linen collars have heretofore been considered more suitable for wear with the summer shirt waist, but are now worn all winter. The proper ties to accompany linen collars, either plain or embroidered, are the soft Windsor ties, the new bow ties of narrow plaid or



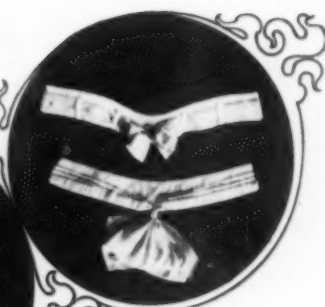
A MODISH BELT AND STOCK OF
ROMAN RIBBON

plain silk and the four-in-hand ties, but to be correct all these neckties must be arranged by the wearer; a made-up tie is no longer considered the proper thing.

Lace neckwear of all sorts remains an important factor in the fashion situation this winter. This includes a great variety of styles, from the simplest little lace stock collar to the very elaborate yoke, bolero and jacket forms. In the simple



FASHIONABLE
COLLARS AND CUFFS



TWO SMART
TAILORED STOCKS

little collars the conventional Venise sorts are still good, although princess is now coming in quite strongly for this purpose.

In addition to these stocks, which are mostly of domestic construction, imported lace stocks are a very important item in the line. Some show a small tab, others are plain. This lace stock line also includes plastron effects, and though the plastron has merely been an incident in this country, it is a great factor abroad and may come here later on.

Lace yokes, with collar and yoke in one (shown in the center of group of collars in large illustration on this page), are especially fashionable this season, as they are suited not only to many of the guimpe effect waists now worn, but can also be worn over all sorts of plain tailored waists.

The lace yokes are in the main of heavy lace, Venise and Irish being the favorites. White is the preferred color, cream is seen to an extent and some black effects are also in evidence. In cut the princess type of yoke is easily in the lead.

Then there are spangled yokes for evening or reception gowns and yokes made of silk bands, fancy stitching and brides. These made effects are shown chiefly in black, but are also in white and light colors.

In the collar line, ruchings are playing a very considerable part this season, many of the prettiest and newest effects, if not composed in whole or in part of ruching, showing a ruching at the top. In many instances this will furnish a sharp contrast in color with the body of the stock.

Every kind of ruching seems to be much in evidence. Not only are the usual white effects being called for, but colors as well are very prominent. The light shades naturally lead, although blues in medium tones, such as the corn-flower blue, the royal and the princess, are all fashionable.

For evening wear a great many scarfs of soft silk and chiffon are worn. The silk scarfs are in many instances decorated with hand-painted flowers. Chiffon scarfs and, for that matter, chiffon and ma-line articles have taken on a considerable amount of added interest recently by reason of the fact that they can now be had waterproofed. This is a great point in their favor. The neckwear used to illustrate this article is reproduced by courtesy of Lord & Taylor, New York.

Marabout boas are also extremely stylish for evening wear all winter. These are especially good in brown, simulating very closely the brown furs now so popular. Moreover brown is one of the most important factors in the style situation today. Marabout is also excellent in black, while it is seen to a considerable extent in light effects suitable for evening.

The marabout boa possesses the great advantage over the ostrich of not getting uncurled in damp weather, which is indeed a boon.



A TAILORED STOCK WITH TIE
OF ROMAN RIBBON

Lessons in

Dressmaking

Useful Hints for Making

The New Waists in Guimpe Effect

BY MME.

ELISE VAUTIER

THE waists in guimpe effect this season make a special feature in the fashion display of the winter. The different styles of these little waists are many and pretty, and all seem very popular. Notice particularly the three varieties shown here.



No. 1222.—A Pretty Waist in Guimpe Effect. Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

They well deserve their great vogue, for they have many advantages besides their beauty to recommend them. They are economical and interchangeable. One guimpe may be worn with many waists, and, naturally, a waist worn with a guimpe requires less material to make than one made with long sleeves and high neck. And then, of course, the guimpe forms the principal trimming of whatever waist it is worn with.

The lining of all these waists can be made up separately and worn as a guimpe, and the waist material made up by itself without lining, or the yoke and cuffs can be faced over the lining and the lining cut away, as shown in Fig. 1. Or, if preferred, the yoke and cuffs can be lined with white silk or silk or satin of pale tint and then faced over the lining.

There is still another way to have a guimpe-effect waist, make up the outside without the lining and wear it over the regulation guimpe, shown on page 402.



No. 1148.—Waist with Yoke of Allover Lace in Guimpe Effect. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

pattern, and full directions for making it are printed on the pattern envelope.



No. 1108.—Ladies' Waist in Guimpe Effect. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

tion and makes the waist do double service. No. 1222, as shown here, is made of a deep maroon peau de soie, with the

band around the yoke simply edged with a fancy silk braid of the same shade, but a piping may be used of the silk, if preferred. If you wish to add a little more color, a piping of pale-pink silk may be placed above maroon piping around upper side of yoke band, lower side of sleeveband and top of collar only; this touch of color together with the lace guimpe makes a very dressy waist of an otherwise somber-looking garment.

A girdle of maroon silk is worn with a dull silver buckle; a gilt buckle is too bright and makes the waist look dull. Another pretty combination for the design that is especially pretty when made with a skirt to match is of a dark-green and blue plaid wool, with a blue velvet girdle, yoke and sleevebands and blue silk guimpe. This worn with a prettily-pleated plaid skirt makes a really stunning dress; but, of course, the waist may be worn separately.

No. 1198, as here displayed, is made of a beautiful golden-brown peau de cygne. Brown is "first favorite" this year, and to people with brown hair or eyes is always very becoming. When buying, try to get a soft silk with a lustrous surface; it shows the color so much better than a dull finish. The yoke

and sleevebands of this waist are made of a dull old-gold silk and are ornamented with brown velvet bands and gilt buckles. The girdle is of brown velvet. When making the waists the band trimming should first be cut from crinoline, as shown in Fig. 2. It is worn with a cream lace yoke, which, as shown here, is not transparent but is lined with pure white China silk, which displays the cream lace to the best advantage, the pure white making the pattern of the lace stand out, and the softness of the silk imparting a dainty filmy appearance.

When the velvet used in trimming a garment is to be fulled, as in the girdle, chiffon velvet is the best to get because it is most pliable. Now a word as to colors. To begin with, always have a white waist. If you are so fortunate as to be able to have many colors beside, all right; but, any way, have a white one. Any of the models shown here are effective made in white, and none of them really require more trimming than the lace guimpe, but naturally you may add as much as you please.

If you cannot have a great variety of clothes, it is well to stick to black and white. With a and a black as guimpe, one could look well dressed for almost any occasion. When buying materials for a white guimpe waist, get, if possible, a thin silk



Fig. 1.—Showing how to tack lace yoke to front of waist without lining.



Fig. 2.—The way to make trimming band for waist No. 1222.

black broadcloth or taffeta skirt, well as a white silk waist with a lace guimpe, one could look well dressed for almost any occasion. When buying materials for a white guimpe waist, get, if possible, a thin silk

with a satiny finish. This makes a very dressy waist. China or India silk are the next prettiest. Now these models that I have been alluding to all along as "guimpe waists" can be made just as well with or without a lining, if preferred. Fig. 1 shows how lace or trimming may be applied to a lining which is afterward cut away. If you wish the yoke to be lace but do not care to have it transparent, line it with China silk as I have advised—that is, make the silk come between the cotton lining and the lace—but be sure that lining, lace and silk are all cut alike and that the edges are even; then baste crisscross over the center of the yoke and around the edges, but cut the cotton lining away just the same unless it be white, as it will darken the shade of silk. This cutting away may be done after the waist is finished if you have a sharp scissors and are careful. You will find the garment is much easier to fit before the lining is cut away than after. Another thing, do not be too particular about the finishing where the lace and lining join. Do not try to turn under both the cotton lining and the lace; if you do, there will be a bulky seam that may show through the thin outer silk. Be contented with running a couple of rows of machine-stitching across the lower part of the lace yoke, from arm-size to arm-size; that will hold it, and that is all that is necessary. This waist is finished around the yoke with a piping of bias silk, which also finishes both sides of the cuff-bands.

The next figure, No. 2, shows the band fitted around the yoke of pattern No. 1222. This is first cut from crinoline the exact size you wish it to be when finished, and no seam allowance is to be made. Then lay crinoline on material, which is cut with full seam allowance, precisely as indicated by the pattern. This is particularly necessary if the goods be figured. Now turn material over upper and lower edges of crinoline band. These outer edges will have to be slit quite close to the crinoline to prevent their drawing (see illustration), and baste closely. The model shown here is finished with a piping, but of course it may be finished with a fancy silk braid or left perfectly plain, at the discretion of the maker.

Perhaps it would be as well right here to say a word about bias bands. This little trimming is a pretty and often very convenient method of finishing a portion of a garment otherwise difficult to deal with. These bands are so pliable that you can twist and turn them in any direction, which is frequently a great advantage. But to be of use they must be *bias* and directly *bias*; this is why they are so easily turned. To make a perfect bias, be sure that the upper edge of your goods is perfectly straight. Then fold your goods so that the raveled upper edge and the right selvage lie perfectly even, beginning at the upper right corner and extending the entire width of the fabric. Then pin or baste firmly so that the material will not slip, and cut through diagonal fold. If properly followed, these directions will produce a direct bias. This season in particular piping seems to be very popular and on some of the plaids or two-toned materials there are two and sometimes three-colored pipings, one above or behind the other, the colors matching the different shades in the goods, and a very pretty, novel and stylish trimming this makes.

Fig. 6 shows lace yoke applied to front of No. 1148, simulating a guimpe. The waist here shown has no lining; half of

front only is illustrated. Very small pieces of lace can be used in this case, as it can be pieced under the shoulder straps nearest the collar. As this yoke is to simulate a guimpe, care must be taken to sew it to the silk, as little as possible, around the

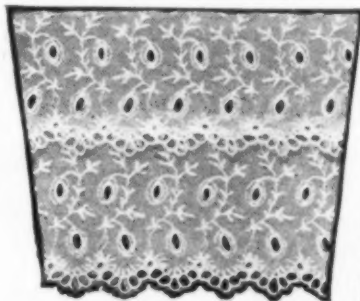


Fig. 5.—Long cuff made of edging lace.

should be made, and yoke trimmed around all edges. In making sleeve of this pattern, be sure to lay the tucks before the sleeve is put together, as pattern directs. Fig. 3 shows a yoke made of edging lace. The knowing how to make a yoke like this is often a very useful bit of information. It is decorative, easy to put together and, above all, can frequently be made of something one has on hand. You will notice how the scalloped

edges are formed down the center-front on a piece of insertion that need not match the other lace. In this case it is of German Valenciennes and the edging lace is Oriental, but almost any combination is permissible. Again, if your lace is too narrow to reach from center-front to sleeve seam, you may use two or even three widths, by lapping scalloped edges over the plain, only be sure you make the lappings in the front yoke and in the back match, and be sure to sew down the scallops so they will not turn up. The collar may easily be formed from a width of the edging lace. A top to any guimpe can be made in the same way, from either lace or embroidery.

In forming any pattern, where lace or embroidery has to be pieced, just cut the pattern from wrapping paper, to which baste your material, piece by piece, until the entire pattern is covered. You will find a full description of this work in the August number of this magazine.

Fig. 5 is a lace cuff reaching to the elbow. This is merely to show how edging lace or embroidery may be utilized in place of the allover. If you wish the cuff to fit close at the wrist, finish with button and loop. (See August number.)

Fig. 4 shows a net yoke—square mesh—trimmed with point de Venise lace. The object of this model is to show that where a medallion comes in the center-back it

need not necessarily be cut, but fastened with small hooks and eyes, as illustrated. Be sure the pattern of the lace is on the straight of goods, for if crooked it will full when worn.

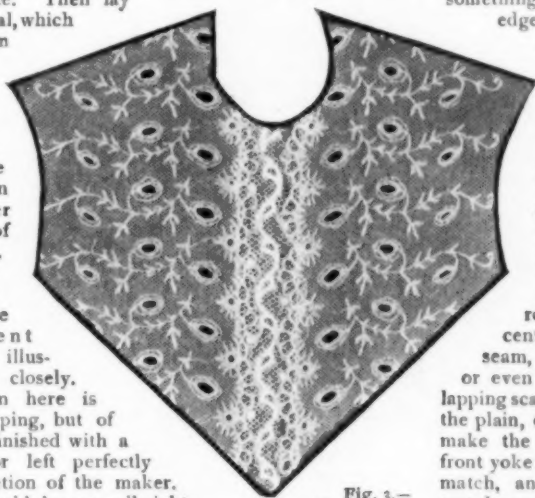


Fig. 3.—Yoke made of edging lace.



Fig. 6.—Showing application of lace yoke to waist, with lining cut away beneath.

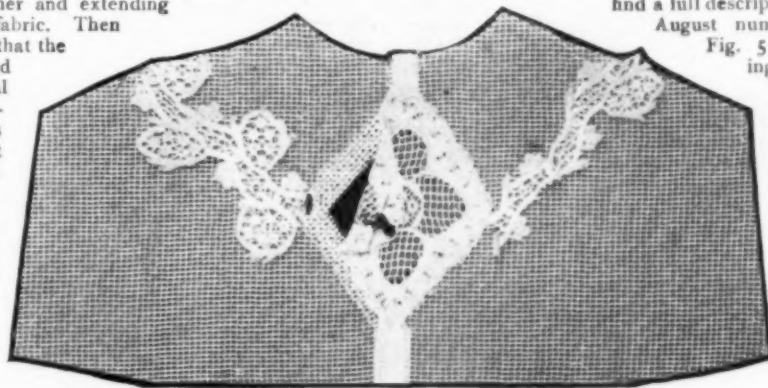


Fig. 4.—Manner of making back closing without cutting medallion.

A Handsome Street Suit and a New Guimpe Dress

(See Illustration on Opposite Page)

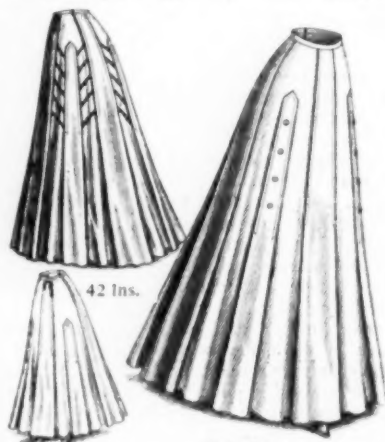
Nos. 1264-1242.—LADIES' COSTUME.—One of the new gray plaids was chosen for this smart street suit, but the pattern is adapted to almost any fashionable woolen material or to velvet or velveteen. The jacket can be either in hip length, as

shown in our illustration on the opposite page, or it can be cut in seven-eighths or full length. The front is in the new blouse effect with very little fullness at the belt. It is trimmed down the center closing with fancy braid laid over bands of velvet and has stitched straps of the material, decorated with buttons, on each side of this. The neck is cut out in a slight V and finished by a rolling collar of plain cloth trimmed with velvet and fancy braid. The back is in one piece and has a strap of the material running down on each side of the center in box-pleat effect. The peplum or skirt of the jacket is sewed on at the waist-line, and the trimming straps, back and front are brought over it for a short distance. The seam at the waist is concealed by a shaped belt of the material trimmed to correspond with the jacket. The sleeves are pleated into the shoulders and are completed by narrow turn-back cuffs of the material trimmed with braid and velvet. For quantity of material required for this smart jacket, see medium view illustrated on this page.



McCall Pattern No. 1264 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1264.—LADIES' JACKET (with Skirt or Peplum), requires for 36 size, for jacket with skirt, 6 yards material 27 inches wide, $4\frac{3}{4}$ yards 36 inches wide, 4 yards 44 inches wide, or 3 yards 54 inches wide; with peplum, $4\frac{3}{4}$ yards material 27 inches wide, $3\frac{3}{4}$ yards 36 inches wide, $2\frac{3}{4}$ yards 44 inches wide, or $2\frac{1}{4}$ yds. 54 ins. wide. Price, 15 cts.



McCall Pattern No. 1242 (All Seams Allowed)
Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure.

No. 1242.—LADIES' EIGHT-GORED SKIRT (having Box-Pleats Inserted at the Sides in Either of Two Lengths), requires for 26 size, 10 yards material 27 inches wide, $7\frac{3}{4}$ yards 36 inches wide, $6\frac{1}{2}$ yards 44 inches wide, or 5 yards 54 inches wide. Width of skirt around bottom, $5\frac{1}{2}$ yards. Price, 15 cents.

The skirt is cut with eight-gores, is box-pleated down the center-front, at the sides and back, and also has box-pleats inserted at the sides. Our model is simply trimmed with stitching and buttons, but if other garniture is desired the skirt can be decorated with braid, as shown in the medium view on this page.

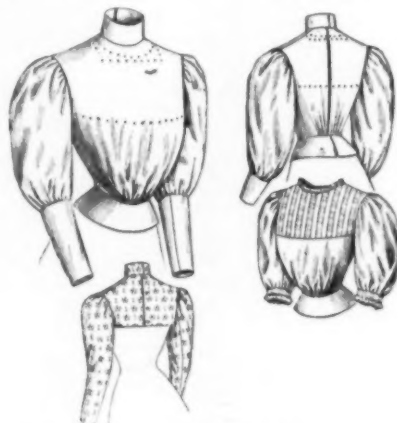
This costume would also be very smart and pretty made up of brown velveteen and trimmed down the closing of the coat with bands of white cloth in narrow vest effect, braided in very narrow brown, gold and pale-blue silk braids. The cuffs could be of the same material. The skirt should be untrimmed except by stitching and buttons on the inserted box-pleats.

Nos. 1256-1156-9722.—LADIES' GUIMPE COSTUME.—This pretty dress is made of light-brown cloth with a guimpe of lining material, with yoke and sleeves of allover lace. The jumper or guimpe waist is of the cloth tucked in box-pleat effect across the front and trimmed around the low neck with a narrow band of tan velvet decorated with fancy brown braid. The back has two tucks on each side of the center closing stitched down



McCall Pattern No. 1256 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1256.—LADIES' JUMPER OR GUIMPE WAIST, requires for 36 size, $3\frac{1}{2}$ yards material 22 inches wide, $3\frac{1}{4}$ yards 27 inches wide, $2\frac{1}{4}$ yards 36 inches wide, or $1\frac{7}{8}$ yards 44 inches wide. Price, 10 cents.



McCall Pattern No. 1156 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1156.—LADIES' SLIP OR GUIMPE, requires for 36 size, $3\frac{3}{4}$ yards material 22 inches wide, $3\frac{1}{2}$ yards 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or 2 yds. 44 ins. wide. Price, 15 cents.



No. 9722.—LADIES' SEVEN-GORED SKIRT (having an inverted Pleat at the Back), requires for 26 size, $10\frac{1}{2}$ yards material 27 inches wide, $9\frac{1}{2}$ yards 36 inches wide, $7\frac{1}{2}$ yards 44 inches wide, or 6 yards 54 inches wide. Width of skirt around bottom, $5\frac{1}{2}$ yards. Price, 15 cents.

McCall Pattern No. 9722 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Price, 15 cents.
See quantity of material on this page.

from the neck to the belt. The fulness is gathered into the waist and held with a stay. The sleeve caps are very graceful and pretty and are trimmed with bands of velvet and fancy braid to correspond with the neck of the jumper. A soft leather belt which is fastened with a big buckle is worn around the waist. For quantity of material required, see medium on this page.

The guimpe is made from pattern 1156, illustrated on this page, and is faced with lace in the manner shown in the picture.

The skirt is cut with seven gores and is tucked to deep flounce depth between each gore and has two crossway tucks just above the deep hem. For another view of this design showing it made up in different material, see medium below.



1264.—LADIES' JACKET, 15 Cents
1242.—LADIES' EIGHT-GORED SKIRT, 15 Cents

1266.—LADIES' JUMPER OR GUIMPE WAIST, 10 Cents
1156.—LADIES' GUIMPE, 15 Cents
9722.—LADIES' SKIRT, 15 Cents

A HANDSOME STREET SUIT AND A NEW GUIMPE DRESS

(For descriptions and quantities of materials required, see opposite page)

Of Broadcloth and Lace

No. 1224

THIS stylish gown displays all the newest fashion ideas. Red broadcloth was chosen for our model, but velvet, taffeta silk or any reasonable material can be substituted for its development, if preferred. There is a plain guimpe waist of cream-colored allover lace made with puffed sleeves, with long fitted cuffs of the material, and closing in the center-back. The bodice of the red broadcloth is

cut in straps that extend over the shoulders. These straps are trimmed with a narrow silk gimp. There is a fitted belt of the material at the waist-line cut in pointed effect in the front. The skirt is cut with five gores and is tucked at the top to deep yoke depth but may be gathered, if preferred. It is sewed onto the waist. For another view of this design and quantity of material, see medium on following page.

Imported

SOME of Dame Fashion's latest importations from Paris are waists of black and white striped chiffon which show trimmings of plaid silk, and plain colored taffeta waists with trimmings of plaid. Thus in many lines of new waist models is found the plaid note.

Another use of plaids is found in the chiffon waists, which in some instances are being made on plaid foundations. This is one of the ultra-fashionable developments of the season and is interesting from the fact that it shows the desire to bring out plaids in expensive novelties. Dark-brown, blue and wine-color chiffon waists are made on foundations of plaids.

ANOTHER bodice of a lovely imported gown of blue cloth shows the union of silk with cloth and braid worked out in a clever way. A touch of *ciel* blue is noted in the girdle, while velvet ribbon bands of the same color trim the collar, which is of embroidered net, as is the chemisette. Surrounding the neck is a flat collar of the broadcloth slashed out in tab form, trimmed around with fancy braid of the same color, while drawn through the slots is a broad band of pale-blue ribbon. Tabs formed of ribbon, closing the front, are trimmed with novel buttons, which are made of silver and green tinsel gauze, placed on square molds. These buttons are intended for ornament, not for use.

TAFFETA in the new brown shade is the material of another of these imported models, which shows the fashionable tailored effects in the development of a dressy waist. Bodice and sleeves are almost entirely covered with bayadère folds of taffeta stitched on by machine. This trimming shows very clearly the favor indicated for tailored effects. A scalloped yoke is out-



No. 1224.—LADIES' COSTUME WITHOUT A LINING

so. At other times the entire front gore is so ornamented in allover fashion, producing a tablier effect.

A more novel manner consists in placing on the foot of the skirt passementerie medallions of a single color, around which is braided a design in the same color, but not invariably the same shade, mingled with gold. It is not difficult to produce extremely effective trimmings by this arrangement. The medallions are placed alternately at five and ten inches above the foot of the skirt.

Waists

lined with stitched folds of silk, holding buttons at intervals. This is in turn headed by a band of silk stitched in quilting pattern. A shallow lingerie yoke made of Valenciennes allover completes this seemingly simple model.

ANOTHER smart waist is of bright-green taffeta, having tiny pipings of black taffeta. This model has a vest formed of Valenciennes lace and chiffon pleatings, which is extended to form a tiny lingerie yoke. The yoke proper, however, is of the silk, and is in square effect, with tab straps caught down with brass buttons. In this model the back differs entirely from the front, finishing with tab straps. The three-quarter sleeves have lingerie cuffs.

BRAIDS and buttons appear as novelty trimmings. Fabric-covered buttons predominate as waist trimmings, but some small jeweled and metal buttons, enamelled in color, are used.

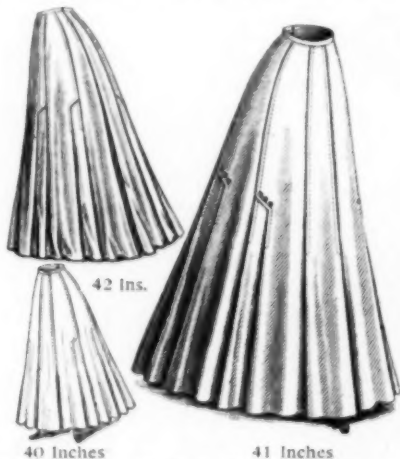
Much has been said of the net waist this season, yet much remains to be told. Nets are being greatly used in costume waists by the best Paris designers.

OF braiding, taking the word in its general sense, we also see much, especially on gowns of a more dressy order, where occasionally the entire foot is thus trimmed to the height of half a yard or

Hints Direct

NOW that the autumn and winter styles are fixed, one is struck by their variety and convenience. "All fashions, all materials" seems to be the watchword.

The *tailleur fantaisie* is a specialty of all the best tailoring houses. It is a style which should be entrusted only to the most experienced hands, for a fancy tailor-made, unless designed and carried out with the surest taste, is a horror. If you cannot afford to go to some considerable expense, do not indulge in this style at all, but adhere to the always smart, if rather monotonous, plainer tailor-made. Braid and elbow sleeves have given the tailors opportunity for launching out into all sorts of novelties, but to these models I much prefer the *costume de style* for outdoor wear, which the big *couturiers* are making in cloth



McCall Pattern No. 1250 (All Seams Allowed)
Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 1250.—LADIES' NINE-GORED SKIRT, requires for 26 size, 10½ yards material 27 inches wide, 9 yards 36 inches wide, 7¾ yards 44 inches wide, or 5¾ yards 54 inches wide. Width of skirt around bottom, 5¾ yards. Price, 15 cents.

that title, for the fur plays often but a secondary part in their composition, lace, chiffon or some other soft stuff forming the main portion.

The juxtaposition of strongly contrasting colors will be very much the mode. I have seen green and chocolate, old rose and deep violet, green and mauve, sky blue and violet; the effect is sometimes good and sometimes loud and parrot-like. We have at any rate done with pastel shades. Artificial flowers are made of every hue; roses, green and purple, the latter generally in rather a faded, brownish shade; and chrysanthemums of every conceivable autumn tint.

The collars of our dresses are always a problem. There is nothing that is more difficult to cut, and nothing that in second-rate or ready-made clothes is less likely to fit. In thinking out a dress one will generally find the collar a stumbling-block. Whenever possible one falls back upon lace, and lace will be much used for neckwear this season. The only difficulty which a lace collar presents is the stiffening. Very thin pieces of featherbone are generally used, but they want careful watching, as they



McCall Pattern No. 1244 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1244.—LADIES' WAIST, requires for 36 size, 4 yards material 27 inches wide, 3 yards 36 inches wide, 2¼ yards 44 inches wide, or 1¾ yards 54 inches wide. Price, 15 cents.

and velvet. *Costumes de style* are inspired by the Louis XV., Louis XVI., Empire, Directoire, and Revolutionary modes, and with these as a basis to work upon there is no end of admirable possibilities.

Skirts are cut fairly long, but of about equal length all round. In Paris the *jupe trottuse* is worn only in the mornings, while the slightest suggestion of a train is the monopoly of evening dresses. I must say the present style of skirt is very graceful.

Many of the so-called fur garments do not really deserve

rounded toes. Pointed shoes are considered hideous in Paris, producing, as they do, a broad, ungainly boat-shape, which is not natural and must eventually spoil the feet.

The hair is not dressed as high as it was, but it is arranged to produce a good deal of volume and curls, and *marteaux* still fill in the gaps between the head and the hat. A fashionable headdress is only obtained with artificial aid.

For evening wear firm materials for handsome dresses are made in princess style. Another style, equally ele-



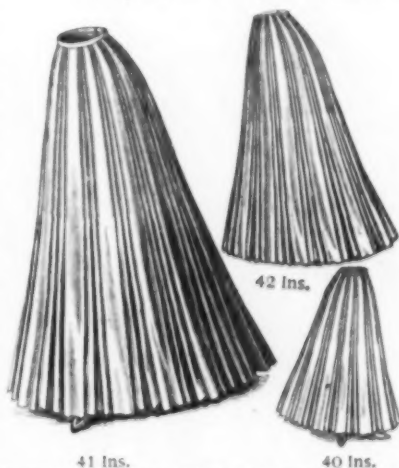
Attached Five-Gored Skirt
McCall Pattern No. 1224 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.
See quantity of material on this page.

From Paris

easily pierce their "cases." Fine quills have been introduced and found unsatisfactory, as they are apt to ruin the neck and wash badly. These have been succeeded by an improved kind, which, while flexible, look as though they were lasting, but are difficult to stitch invisibly in transparent collars. The gilded *raidisseurs* are easily attached, not disfiguring, and above all do not cause any discomfort; but they are suited only to lace collars.

Corsets are worn higher under the arms and over the bust than they have been of late. The idea is to throw the bust forward and the hips back. Corset-underskirt combinations are made to avoid the line and slight thickness round the hips which a detached petticoat may produce.

Shoes are still worn with the long,



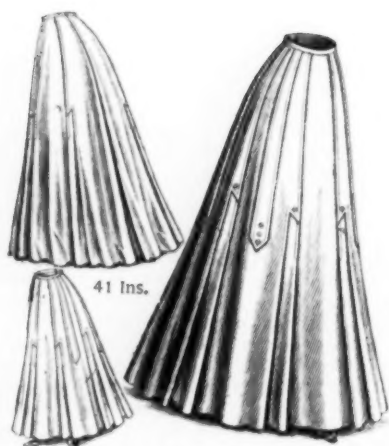
McCall Pattern No. 1246 (All Seams Allowed)
Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure.

No. 1246.—LADIES' SEVEN-GORED SKIRT (in Double Box-Plait Effect), requires for 26 size, 12 yds. material 27 ins. wide, 9¼ yds. 36 ins. wide, 9 yds. 44 ins. wide, or 6¾ yds. 54 ins. wide. Width of skirt around bottom, 6¾ yds. Price, 15 cents.

gant and less difficult to carry out successfully, consists of a long trained skirt—either fitted or slightly full at the top, and very long and full at the feet—and a swathed low-necked bodice of the same material, arranged to look like a bodice and skirt in one, which is seamed and then draped on to the upper part on a princess lining. Really the bodice and skirt are quite separate, which facilitates matters. Gowns of velvet or rich satin or moire look lovely made this way.

The same idea is carried out in the favorite more substantial *crêpe de Chines*, so much used for dinner and bridge gowns. Here the full pale skirt is weighted with a hem of darker velvet, while folds of the darker velvet form the berthe of the bodice.

No. 1224.—LADIES' COSTUME WITHOUT A LINING (with Bodice and Guimpe), requires for 36 size, 13 yards material 22 inches wide, 12 yards 27 inches wide, 8¾ yards 36 inches wide, or 6¾ yards 44 inches wide. Length of skirt in front, 42 inches; width around bottom, 4¾ yards. Price, 15 cents.



McCall Pattern No. 1262 (All Seams Allowed)
Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure.

No. 1262.—LADIES' SEVEN-GORED SKIRT, requires for 26 size, $8\frac{1}{4}$ yards material 27 inches wide, 8 yards 36 inches wide, $6\frac{1}{2}$ yards 44 inches wide, or $4\frac{1}{4}$ yards 54 inches wide. Width of skirt around bottom, $5\frac{1}{8}$ yards.

Price, 15 cents.



McCall Pattern No. 1260 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1260.—LADIES' WRAPPER (in Sweep or Round Length), requires for 36 size, $5\frac{1}{2}$ yards material 27 inches wide, $4\frac{1}{8}$ yards 36 inches wide, or $3\frac{3}{8}$ yards 44 inches wide.

Price, 15 cents.

never did anyone good. To recover our tone we want to consider our diet and our digestion, and be determined to carry out our resolutions of taking life, at all events for a while, more easily. Get all sleep possible is sage advice, and all the fresh air. A month of rest, and more sleep each day and night than usual, might be the means of setting up many an overworked woman who is becoming prematurely old. Nothing is more detrimental to success in society and good looks than overdoing it. We want our intellects and our bodies to be on the alert, and this certainly is not the case when our nerves are not up to the mark.

Dyspepsia exercises a fatal influence on nerves. Look well into this, you who suffer therefrom, and rule your diet accordingly. Make all the change you can in life; change of food, of place, of air and scene and of associations. It often does one a world of

Just "Nerves"

OURS is an age when we give our nerves but a very poor chance. Half the time our bodies are taking their revenge upon them for overstrain; if we would treat ourselves a little fairly, and take a tonic or strengthener of some kind, they would re-establish themselves, but we droop and languish because we have asked mind and body to do more than they are capable of. The happiness of many a home is tampered with because the overwrought mistress becomes irritable through nervous exhaustion. If it takes the form of temper giving way with the rest, and ill-temper does not produce home felicity, it is not wickedness, but weakness through trying to burn the candle at both ends. No moment's rest, no relaxation of the tension.

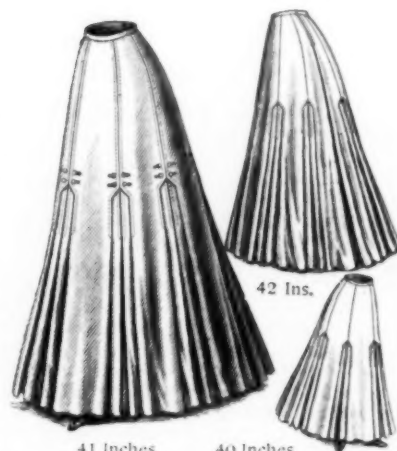
The perpetual and ever varied noises of the city tell upon our nerves, and it would do the majority of our women heaps of good if they would just go into the country for a while and vegetate. Endless excitement

good to get away from one's family for a while. Even the most devoted couples will own to great benefits of this advice.

It is wise even to change your face creams and washes for a while; the skin will rejoice in it, always provided you do not adopt what is diametrically opposed to your usual régime; get something equally good.

Doctors will tell you much of the nerve trouble is due to the use or abuse of tea and coffee; that a very strong cup in the morning is not well; replace it by hot water or milk and water or good warmed milk (cold milk this early is not good for the digestion). Tea is better without milk, and after dinner coffee should be café noir. Motoring and all the rapid rushing through the air does not conduce to healthiness of the nerves.

Proper exercise stimulates the nerves, and brings them under the control of the will. Personal development depends on mind and body, and when the nerves are unstrung our bodies languish. Assuredly, it is our



McCall Pattern No. 1238 (All Seams Allowed)
Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure.

No. 1238.—LADIES' NINE-GORED SKIRT (having Pleated Portions Inserted at Each Seam), requires for 26 size, $13\frac{1}{4}$ yards material 27 inches wide, $8\frac{1}{4}$ yards 36 inches wide, $7\frac{1}{4}$ yards 44 inches wide, or $5\frac{7}{8}$ yards 54 inches wide. Width of skirt around bottom, $7\frac{1}{8}$ yards.

Price, 15 cents.



McCall Pattern No. 1236 (All Seams Allowed)
Cut in 3 sizes, small, medium and large.

Small size corresponds with 32 and 34 inches bust measure; Medium size corresponds with 36 and 38 inches bust measure; Large size corresponds with 40 and 42 inches bust measure.

No. 1236.—LADIES' CAPE (in Seven-eighth or Shorter Length), requires for medium size, $11\frac{1}{4}$ yards material 27 inches wide, $9\frac{1}{4}$ yards 36 inches wide, $7\frac{1}{2}$ yards 44 inches wide, or $6\frac{1}{2}$ yards 54 inches wide. Price, 15 cents.

duty to so husband our strength that we are able to do well all that is required of us. A healthy mind in a healthy body makes us ignore nerves altogether, and as nervousness never contributed to health, happiness or strength, we do not want to keep it by us. The open-air treatment for consumption has led to a wider appreciation of fresh air, and there is a high priestess of ozone in this country who enjoins sleeping out of doors in order to have full health and vigor.

No. 1258.—LADIES' OR MISSES' NIGHT-GOWN (in Empire Effect or Hanging Free), requires for medium size, $8\frac{1}{4}$ yards material 27 inches wide, or $5\frac{3}{4}$ yards 36 inches wide. Price, 15 cents.



McCall Pattern No. 1258 (All Seams Allowed)
Cut in 3 sizes, small, medium and large.

Small size corresponds with 30, 32 and 34 inches bust measure; Medium size corresponds with 36 and 38 ins. bust measure; Large size corresponds with 40, 42 and 44 ins. bust measure. Price, 15 cents.

See quantity of material on this page.



The Fashionable Cape

No. 1236

CAPEs are the very latest style again, and our illustration shows the very prettiest of the new designs in these garments. Plaids, checks, tweeds, cheviot, broadcloth, kersey, double-faced materials, etc., can be used for making them. Our model is of gray and white shadow plaid cut with a long circular cape in seven-eighths length with a seam down the center-back. It is trimmed with an upper cape of the same material put on the garment a short distance below the collar with a shaped band of velvet. This cape is in two pieces, and starts from each side of the center-back in the manner shown in the medium view on page 406. The neck of the garment is completed by a rather high turn-down collar of velvet. This model is unlined, but a lining of silk or satin can be used if desired. Two other views of this same cape are seen in the illustration showing it made up with a modish hood of the material lined with silk. In one of these views it is finished with a high flaring collar similar to the collar of the well-known golf cape. When this garment is made with the hood it is usually cut in three-quarter length. This is a garment that can be worn by women of all ages. Elderly ladies usually choose broadcloth,

kersey, cheviot or plain material of some sort for its development and have it made up with an upper cape trimmed with fancy braid, passementerie or narrow bands of fur, while younger women generally select the plaided or checked materials or the plain fabrics, and finish the garment with a hood lined with plaid. This cape is also very stylish for an evening wrap for young women, when it is usually made up in seven-eighths length finished with an upper cape. Broadcloth in white, pale blue, rose or red is usually chosen for this purpose. For other views of this cape and quantity of material required for its development, see medium on page 406.

No. 1236.—LADIES' CAPE



No. 1232.—LADIES' SHIRT WAIST

A Smart Shirt Waist

No. 1232

NAVY-BLUE albatross was used to make this jaunty waist, but flannel, taffeta or almost any preferred material can be substituted for its development, if desired. The waist closes in the center-back and is made with a shaped yoke of the material in front, cut in two tabs on each side and piped with red taffeta silk and trimmed with fancy buttons. The front fullness is tucked in box-pleat effect and has two tiny tucks below each tab of the yoke. The back has two outward-turning tucks, stitched down from the shoulder seam to the waist-line on each side of the closing. The sleeves are gathered into the shoulders and are completed by fitted cuffs of the material, trimmed with stitched bands finished with tabs and edged with the silk piping to correspond with the yoke. The neck is completed by a plain stock of the material, around which a tie of red taffeta silk is worn. Either a belt of the material, of silk or leather can be used with this stylish waist.



McCall Pattern No. 1232 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1232.—LADIES' SHIRT WAIST, requires for 36 size, $3\frac{3}{4}$ yards material 22 inches wide, $3\frac{1}{2}$ yards 27 inches wide, $2\frac{1}{2}$ yards 36 inches wide, or 2 yards 44 inches wide. Price, 15 cents.

SIMPLE styles in shirt waists are very fashionable. The present tendency in shirt-waist models is to broaden the shoulder, and broad tucks somewhat after the old Gibson style are being again used. Linen shirt waists, waists of piqué, cotton cheviot and all heavy washable materials are worn this winter, as well as flannel and taffeta waists.

A Pretty Plaid Waist

No. 1240

THIS pretty waist is of plaid silk tucked in clusters below and on each side of a square lingerie yoke of embroidered batiste. It is stylishly trimmed with a yoke facing of plain red silk matching the principal color in the plaid. This has



McCall Pattern No. 1240 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1240.—LADIES' SHIRT WAIST, requires for 36 size, $4\frac{1}{4}$ yards material 22 inches wide, 4 yards 27 inches wide, 3 yards 36 inches wide, or $2\frac{1}{4}$ yards 44 inches wide. Price, 15 cents.

For quantity of material required for this waist, see medium on this page.

WAISTS made with lingerie yokes of embroidery, lace or net are very popular, as are also the jumper or pinafore styles in waists. These models seem to have caught the present fancy and they are being shown in a number of different effects. The jumper proper is perhaps less popular than the other guimpe styles, but the idea of a silk waist to be worn over a lingerie guimpe seems to be one of the most popular fancies of the season.

Jumper and pinafore styles are being shown in dark colors in plain silks, navy, brown, green and wine tones being in evidence, but with black the favorite. Plaids are also used.



No. 1240.—LADIES' SHIRT WAIST

A Lovely Evening or Theater Waist

No. 1248

THIS dainty waist can form a part of an evening gown and be made with a low round neck or be appropriate for the theater with the addition of a lace yoke. Our model is intended for day or theater wear and is made with a round yoke and stock of baby Irish lace and long fitted cuffs of the same material. The waist material is pale-pink crêpe de Chine, though taffeta, peau de cygne or any fashionable silk or light woolen material can be suitably used. Below the lace yoke is a rounded yoke of pink chiffon velvet cut in scallops at the lower edge and

trimmed with fancy silk braid. The front fulness is gathered beneath this yoke and laid in four rather deep crossway tucks, which extend across the back in nearly the same lines. The sleeves have puffs of the material to the elbows and are tucked across and trimmed with turn-back cuffs of velvet, met by long fitted cuffs of lace. The waist closes in the center-back. If desired for evening this design can be made up in the manner shown in the smaller view of the medium on this page, beneath which the required quantity of material will be found.

The Season's

THIS winter fashion's fancy evidently tends toward heavy handsome effects in the matter both of trimmings and designs, and this note may be observed equally whether the fabric which they serve to adorn is of sheer weave or not. Nor is it even in appearance alone that trimmings show this peculiarity. The tendency to bear down the skirt and impart to it a clinging movement still rules the fashions of the moment, nor shall we see any change in this respect for some time to come, and trimmings, especially of dressy toilettes, continue to be restricted to quite the lower portion of the skirt.

The taste for appliquéd trimmings of the macaroon order exists to no slight degree, as is clearly proved by the latest imported models on which they are freely employed. They constitute a really handsome trimming, the more so that they are generally seen in conjunction with some other description of trimming which they serve to complete. Some have for their center a round passementerie motif or button, around which coils, in a succession of rows, gimp of a corresponding order. Of others the center is a flat velvet button, having for frame a quilling of lace or ribbon. At other times macaroon effects are produced on the robe itself by the placing of metallic buttons surrounded by black, white or gold lace. Indeed, endless are the types of this sort of trimming. In dimensions they are about that of a mandarin orange, either quite flat or slightly convex.

Nor must spangled trimmings be lost sight of for evening. Handsome trimmings composed of taffeta and tulle, on which designs in self-covered spangles are carried out, are shown in the shops. We have them in both black and white, but not in colors. These trimmings are lovely on lace gowns.

Mousseline de sole, chiffon and net are also fashionable materials, and there are also some exquisite crêpe de Paris

gowns made with the appliqué of lace combined with paillettes, rather a more elaborate style, but on much the same order. These materials can be had in the robe gowns or in what are called the pattern dresses, but it is only fair to repeat a warning as to the robe dresses, in so far that it is wisest to buy them with great care, being sure that there is



No. 1248.—LADIES' WAIST

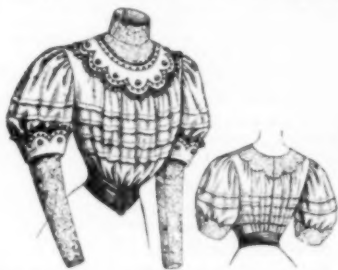
simple crossover corsage. Gold and silver are employed with a lavish hand, both alone and mingled, and always with such perfect taste and discretion as to leave no suggestion of garishness, for too much gold is bad taste.

On a plissé pastel-pink chiffon, again—a demi-toilette—there were bands of ivory silk, hand-embroidered with silk in a design of berries, while a gloriously artistic effect was wrought through the medium of faint parti-colored embroideries in a raised design on a gown of Japanese blue soft satin. There was never an attempt at decoration other than the embroidery, save a fold of velvet at the hem of the skirt. Nor is there anything prettier for a *débutante's* dance dress than silver galon, used in the form of loops arranged at intervals over narrow flounces, a floral spray of silver galon or tinsel relieving the simple bébé corsage. There is quite a feeling also for little draped tulle sleeves in satin and velvet frocks, and these are frequently hemmed with silver galon. Although there is no particular obligation to have the tulle repeated elsewhere, still, where a yoke is possible a feeling of sequence is secured, and a transparent yoke is always pretty.

Evening Gowns

enough material in the pattern—that is, if a woman is at all inclined to be stout. Nothing is uglier than an embroidered gown when there is not enough material used in its construction. It would be better to wear the plainest gown that was ever seen and have plenty material to make it look well. Among the more elaborate of the embroidered gowns are those of white mousseline de soie which are embroidered with pearls and silver paillettes and have also on them flowers made of velvet with the centers of rhinestones and pearls combined.

On the other hand, some of the evening confections that are really going to leave their mark behind are those of satin or silk, lavishly enhanced by embroideries on the material itself. The impression these leave is that they are veritable works of art. On a fine rose satin, such a gloriously subdued shade, a trailing design entirely worked in silver meandered delicately up to the knees, and was repeated on a



McCall Pattern No. 1248 (All Seams Allowed)

Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1248.—LADIES' WAIST, requires for 36 size, $4\frac{1}{2}$ yards material 27 inches wide, 3 yards 36 inches wide, $2\frac{3}{4}$ yards 44 inches wide, or $2\frac{1}{8}$ yards 54 inches wide.

Price, 15 cents.



McCall Pattern No. 1252 (All Seams Allowed)

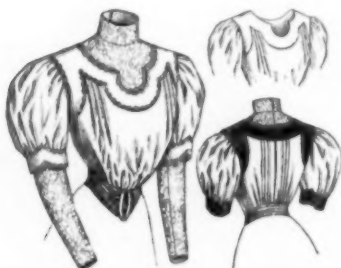
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1252.—LADIES' SHIRT WAIST (Closing at the Side), requires for 36 size, $5\frac{1}{4}$ yards material 22 inches wide, $4\frac{1}{4}$ yards 27 inches wide, $3\frac{1}{2}$ yards 36 inches wide, or $2\frac{5}{8}$ yards 44 inches wide. Price, 15 cents.

Popular Designs with Guimpe Effects

(See Colored Plate)

Nos. 1222-1220.—LADIES' COSTUME.—This stylish gown has a skirt of dark-blue velvet and a waist of the new plaid



McCall Pattern No. 1222 (All Seams Allowed)
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1222.—LADIES' WAIST (in Guimpe Effect), requires for 36 size, 4 yards material 27 inches wide, $3\frac{1}{4}$ yards 36 inches wide, $2\frac{1}{4}$ yards 44 inches wide, or $1\frac{7}{8}$ yards 54 inches wide. Price, 15 cents.



McCall Pattern No. 1220 (All Seams Allowed)
Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure.

No. 1220.—LADIES' SEVEN-GORED SKIRT (having a Pleated Portion Inserted between Each Gore), requires for 26 size, $12\frac{1}{2}$ yards material 27 inches wide, $9\frac{1}{2}$ yards 36 inches wide, $8\frac{1}{4}$ yards 44 inches wide, or $6\frac{1}{2}$ yards 54 inches wide. Width of skirt around bottom, $6\frac{3}{4}$ yards. Price, 15 cents.

effect and has a pleated portion inserted between each gore. It is trimmed around the lower edge with two deep tucks. For another view of this design and quantity of material required, see medium on this page.

Fashionable

QUANTITIES of braid are this season used on coats and gowns.

This winter has seen the revival of several old styles in braids, among which are the batwing and the Titan weaves. This latter is the heavy, plain tressé effect, used to such an extent about five years ago.

The importance of radium braids is evidenced by the number of designs shown. Beautiful and varied patterns are being brought out in these new braids, their beauty as well as novelty having paved the road to their success. As to patterns, geometrical and Greek lines predominate, though the plainer scroll designs of conventional type have maintained their popularity.

chiffon velvet trimmed with the skirt material. The pattern however is adapted to any variety of silk or woollen, and if the yoke is omitted can be used for evening fabrics. Our model has a yoke of heavy lace in guimpe effect. At the top of the bodice is a trimming band of the blue velvet that runs under the arms in bolero style. The front fulness is laid in three tucks on each side below the rounded portion of the trimming band and is tucked again on either side of the back closing. The sleeves have puffs of the fancy velvet reaching to the elbows and are laid in tucks just above the pointed cuffs of the skirt material. There are long, tight-fitting cuffs of lace like the yoke. Fancy gold buttons are used as a garniture. For quantity of material required, see medium on this page.

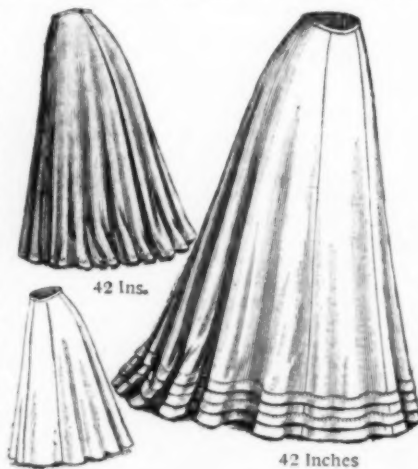
The skirt is cut with seven gores and is stitched in inverted seam

No. 1234-9742.—LADIES' COSTUME.—Taffeta silk in the new shade of brown made this handsome gown. Our model



McCall Pattern No. 1234 (All Seams Allowed)
Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1234.—LADIES' WAIST, requires for 36 size, $4\frac{1}{4}$ yards material 27 inches wide, $3\frac{1}{2}$ yards 36 inches wide, $2\frac{1}{2}$ yards 44 inches wide, or 2 yards 54 inches wide. Price, 15 cts.



McCall Pattern No. 9742 (All Seams Allowed)
Cut in 8 sizes, 22, 24, 26, 28, 30, 32, 34 and 36 inches waist measure.

No. 9742.—LADIES' FIVE-GORED SKIRT (having an Inverted Pleat at the Back), requires for 26 size, $8\frac{1}{2}$ yards material 27 inches wide, $6\frac{1}{2}$ yards 36 inches wide, $5\frac{1}{2}$ yards 44 inches wide, or $4\frac{3}{4}$ yards 54 inches wide. Width of skirt around bottom, $4\frac{7}{8}$ yards. Price, 15 cents.

new fancy silks and worn over a guimpe faced to yoke depth in the back and to the waist in front of dotted white tucked net. See medium on this page.

Trimmings.

In the color scheme of the season's braid black predominates.

No. 1254.—LADIES' OR MISSES' SLEEVES, requires for medium size, for full length sleeve, 2 yds. material 22 ins. wide, $1\frac{3}{4}$ yds. 27 ins. wide, $1\frac{1}{2}$ yds. 36 ins. wide, or $1\frac{1}{2}$ yds. 44 ins. wide; for elbow length, $1\frac{1}{2}$ yds. material 22 ins. wide, $1\frac{3}{4}$ yds. 27 ins. wide, $1\frac{1}{2}$ yds. 36 ins. wide, or $1\frac{1}{2}$ yds. 44 ins. wide; for short puff sleeve, $1\frac{3}{4}$ yds. material 22 ins. wide, $1\frac{3}{4}$ yds. 27 ins. wide, $1\frac{1}{2}$ yds. 36 ins. wide, or $1\frac{1}{2}$ yds. 44 ins. wide; for caps, $1\frac{1}{4}$ yds. material 22 ins. wide, $\frac{7}{8}$ yd. 27 ins. wide, $\frac{5}{8}$ yd. 36 ins. wide, or $\frac{3}{8}$ yd. 44 ins. wide. Price, 10 cents.



McCall Pattern No. 1254 (All Seams Allowed)
Cut in 3 sizes, small, medium and large: small size corresponds with 11 and 12 inches arm measure; medium size corresponds with 13 and 14 inches arm measure; large size corresponds with 15 inches or larger arm measure. Price, 10 cents.
See quantity of material on this page.



LADIES' WAIST, 1222
LADIES' SKIRT, 1220

LADIES' WAIST, 1234
LADIES' SKIRT, 9742

POPULAR DESIGNS WITH GUIMPE EFFECT

ISSUED ONLY BY

THE McCALL COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO



1228 LADIES' SHIRT WAIST, 15c.
1230 LADIES' STRAIGHT KILT SKIRT, 15c.

McCALL PATTERNS
(All Seams Allowed)

1226 LADIES' SHIRT WAIST, 15c.
9594 LADIES' SKIRT, 15c.

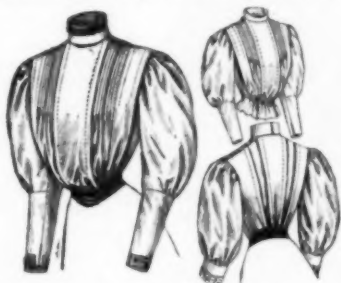
STYLISH DESIGNS FOR PLAIDS AND PLAIN MATERIALS

(See Descriptions on Opposite Page)

Stylish Designs for Plaids and Plain Materials

(See Illustrations on Opposite Page)

Nos. 1228-1230.—LADIES' COSTUME.—One of the new green and blue plaids that are this winter considered so fashionable made this pretty gown. The waist is tucked in box-pleat effect down the center-front and closes at the left side of this. On each side of the center box-pleat effect are a cluster of fine tucks and another tucking in box-pleat effect near the sleeve stitched down to yoke depth. The back of the waist is in one piece and is tucked in shaped box-pleat effect down the center and has another deep tuck on each side of this. The sleeves are



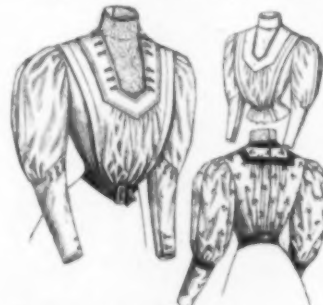
McCall Pattern No. 1228 (All Seams Allowed)

Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

No. 1228.—LADIES' SHIRT WAIST (Closed at the Side), requires for 36 size, 4 yds. material 22 inches wide, $3\frac{1}{4}$ yards 27 inches wide, $3\frac{1}{4}$ yards 36 inches wide, or $2\frac{1}{4}$ yards 44 inches wide. Price, 15 cents.

The straight kilted skirt is pleated and stitched in tuck effect and has the material underneath the pleats cut away from the belt to the end of the stitching. For quantity of material needed, see medium on this page.

some gown. The waist has a guimpe-effect yoke and stock of all-over lace and is made with a shaped band of the material, trimmed with braid, that borders the yoke. The fulness is laid in a deep tuck on each side of the front and is gathered beneath the center of the trimming band. The closing is formed in the center-back, which is gathered beneath a yoke-shaped band of the material. The sleeves are very novel in design and are tucked and trimmed with deep fitted cuffs of the material and adorned with buttons. For quantity of material, see medium on this page.



McCall Pattern No. 1226 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1226.—LADIES' SHIRT WAIST, requires for 36 size, $4\frac{1}{4}$ yards material 22 inches wide, $3\frac{3}{4}$ yards 27 inches wide, 3 yards 36 inches wide, or $2\frac{1}{8}$ yards 44 inches wide. Price, 15c. the yoke could be of stitched velvet. For the required material, see medium on this page.

Little Things

How few women realize the true value of attention to the details of their work. A man in business gives to them his

careful consideration, but a housekeeper often, from lack of time, perhaps, or physical strength, will neglect what she feels is the trivial part of the routine work of sewing or the household.

This is a mistake; better undertake less and do it thoroughly. It is the people who do the great things who have given attention to the little ones as well.

There are great societies that would never have been formed, great congregations of women that would not have been brought together, but for the possession by some woman of the habit and facility in writing and correspondence.

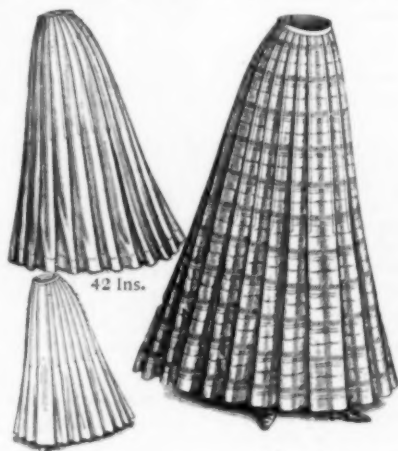
These things are not put on, and cannot be acquired all at once; they must be a part of the habits of one's life. Attended to as a duty they are a most important element in success. Indeed, it is doubtful if a genuine success in life can be achieved without attention to little things, for neglect of them gives the impression of unreliability, a reputation fatal to achievement.

"Want of time" is a modern fiction employed by those who rarely put any portion of their waking hours to any useful purpose. The busiest people always have the most time.

The Value of Fruit

THERE is an old saying that fruit is gold in the morning and lead at night. As a matter of fact, it may be gold at both times, but it should be eaten on an empty stomach and not as a dessert, when the appetite is satisfied and digestion is already sufficiently taxed. Fruit taken in the morning before the fast of the night has been broken is very refreshing, and it serves as a stimulus to the digestive organs.

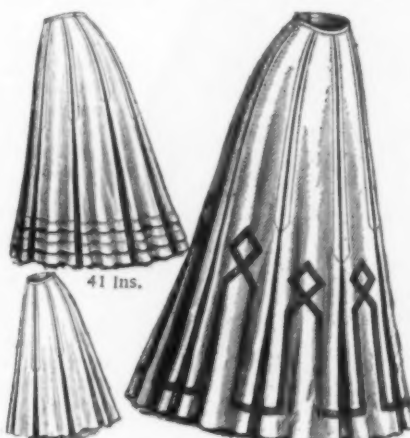
A ripe apple or an orange may be taken at this time with good effect. Fruit, to be really valuable as an article of diet, should be ripe, sound and in every way of good quality, and, if possible, it should be eaten raw. Instead of eating a plate of ham and eggs or bacon for breakfast, most people would do far better if they took some grapes, pears or apples—fresh fruit as long as it is to be had, and after that they can fall back on stewed prunes, figs, etc. If only fruit of some sort formed an important item in their breakfast, women would generally feel brighter and stronger, would complain less and would have far better complexions than is the rule at present.



McCall Pattern No. 1230 (All Seams Allowed)

Cut in 4 sizes, 22, 24, 26 and 28 inches waist measure.

No. 1230.—LADIES' STRAIGHT KILTED SKIRT (also suitable for Plaid or Striped Materials), requires for 26 size, $9\frac{3}{4}$ yds. material 27 ins. wide, 8 yds. 36 ins. wide, $5\frac{1}{2}$ yds. 44 ins. wide, or $5\frac{1}{2}$ yds. 54 ins. wide. Width of skirt around bottom, 5 yds. Price, 15 cts.



McCall Pattern No. 9594 (All Seams Allowed)

Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 9594.—LADIES' SEVEN-GORED SKIRT, requires for 26 size, $9\frac{3}{4}$ yds. material 22 ins. wide, $6\frac{1}{2}$ yds. 36 ins. wide, $5\frac{1}{4}$ yds. 44 ins. wide, or 4 yds. 54 ins. wide. Width of skirt around bottom, $5\frac{1}{2}$ yds. Price, 15 cents.

A Smart Guimpe Dress

No. 1239

BROWN velveteen was used for this *chic* little costume, but silk or any fashionable woolen can be substituted for its development if desired. The front of the bodice is cut in one with the front breadth of the skirt. It is cut out in a deep V back and



No. 1239.—MISSES' COSTUME

front and has straps of the material running over the shoulders. It is trimmed with fancy brown silk passementerie and worn over a plain guimpe of cream-color all-over lace. The skirt is cut with five gores and is tucked in box-pleat effect all

around from each side of the front breadth. A shaped girdle of the material, trimmed with the passementerie starts from each side of the front.

The costume closes in the center-back.

No. 1239.—MISSES' COSTUME WITH BODICE, requires for 14-year size, for bodice and skirt, 6 yards material 27 inches wide, 5½ yards 36 inches wide, or 4¾ yards 44 inches wide; for guimpe, 3 yards material 27 inches wide, 2½ yards 36 inches wide, or 2 yards 44 inches wide.

Price, 15 cents.



Attached Five-Gored Skirt

McCall Pattern No. 1239 (All Seams Allowed)

Cut in 5 sizes, 13, 14, 15, 16 and 17 years.

Price, 15 cents.

See quantity of material on this page.

Fashions for Misses

THE new stripes, plaids and checks are literally all the rage for general wear for young girls. Plain materials are seen almost entirely in the dressy suits. There has been such a demand for plaids that many of the patterns are scarce and hard to get. A great many flannel shirt waists are being worn by misses. These come both plain, plaid and figured.

The ground colors of some novelties are generally light and even sometimes white, with narrow stripes cut at rather wide distances by broader ones, on which a running or detached device is carried out, sometimes in the ground color, at others in directly contrasting ones.

Others have raised pastilles appearing between the stripes. Ombré effects in shades of a single color cut by white hair-lines have a sort of large dot of the darned order worked up in the darkest of the ground shades. Very pretty and novel is this arrangement, especially in shades of red, green or orange merging into brown. Snowflake effects are there also in dark colors on white check grounds. On white, black-speckled grounds regular checks are carried out in one or two contrasting colors, of which light brown is invariably one. Gray also gives ombré results, or else clear, distinct stripes in which is a mingling of black.

Sleeve lengths are made long, three-quarter or elbow, the latter for the very dressy styles. Shirt styles have the full length sleeve, usually with stiffened cuff, narrow in width. Dress-makers continue to favor the short sleeves in all of the more dressy models. The collar in harmony with the waist is absolutely essential. Tailored linen waists are being shown

with tailored stocks, and all colored silk waists have an accompanying matching collar.

As the season advances the coats to the walking suits are growing longer and longer. First, the Prince Chap was one of the favorites, then the three-quarter became very prominent, and now people are asking for the seven-eighths length very largely.

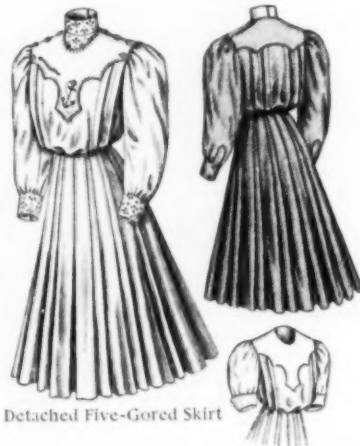
Many of these suits are strictly tailor-made and come mostly in fancy mixtures, plaids or stripes. A few for dressy wear are shown in broadcloth.

The pony, the blouse Eton and the Eton are good for the dressy suits, as they can be trimmed so much more elaborately than the long coat.

Vests are being utilized by the best dress-makers. They are usually white, although some other light colors, such as tan and gray, are also used. A favorite form of trimming for these vests is braid, either plain or fancy.

No. 1235.—MISSES' SHIRT WAIST, requires for 14-year size, 3¾ yards material 22 inches wide, 3¾ yards 27 inches wide, 2¾ yards 36 inches wide, or 2 yards 44 inches wide.

Price, 15 cents.



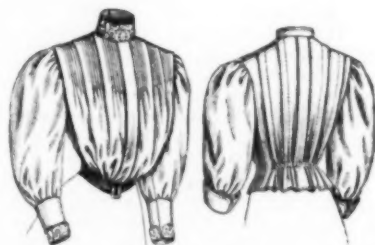
Detached Five-Gored Skirt

McCall Pattern No. 1247 (All Seams Allowed)

Cut in 5 sizes, 13, 14, 15, 16 and 17 years.

No. 1247.—MISSES' COSTUME, SIDE CLOSING, requires for 14-year size, 10 yards material 27 inches wide, 7¼ yards 36 inches wide, or 5½ yards 44 inches wide.

Price, 15 cents.



McCall Pattern No. 1235 (All Seams Allowed)

Cut in 4 sizes, 14, 15, 16 and 17 years. Price, 15 cents.

See quantity of material on this page.

About Apples

APPLES are so very wholesome and so steadfast a favorite that a few hints and recipes not generally known for the cooking of them may not be amiss, and will help housewives to vary the everlasting round of apples baked, apple-pies, and apple charlotte. Although so homely a fruit, apples should not be treated in a "no account" manner, for as a matter of fact a little trouble taken in their preparation will be well repaid.

APPLE BLANC-MANGE.—Take some good cooking-apples, and stew with a little grated lemon-rind until tender. Strain off the juice and sweeten. Place the juice again over the fire, and bring to the boil. Mix some cornstarch with a little water,

allowing two tablespoonfuls of cornstarch to a pint of juice. Stir into the juice, and continue stirring until it thickens. Pour into a wet mold, and set to cool. This may be eaten plain or with cream or boiled custard.

WHIPPED APPLES.—Take two pounds of apples, stew and mash. Beat up the whites of three eggs to a stiff froth, and add gradually five teaspoonfuls of powdered sugar. Add this to the apples, beat together thoroughly and dust over with cinnamon.



Detached Five-Gored Pleated Skirt

McCall Pattern No. 1225 (All Seams Allowed)
Cut in 4 sizes 14, 15, 16 and 17 years.

No. 1225.—MISSES' COSTUME, requires for 14-year size, 7½ yards material 27 inches wide, 6¼ yards 36 inches wide, or 5 yards 44 inches wide. Price, 15 cents.



McCall Pattern No. 1229 (All Seams Allowed)
Cut in 5 sizes, 13, 14, 15, 16 and 17 years.
Price, 15 cents.

See quantity of material on this page.



Detached Three-Piece Skirt

McCall Pattern No. 1221 (All Seams Allowed)
Cut in 4 sizes, 14, 15, 16 and 17 years.

No. 1221.—MISSES' COSTUME (with or without Bolero and Sleeve-Caps), requires for 14-year size, 9 yards material 27 inches wide, 6½ yards 36 inches wide, or 5¾ yards 44 inches wide. Price, 15 cents.

Misses' Costume

No. 1221

A GAY plaid material in red, green and blue was chosen for this stylish dress, but the pattern is just as well adapted to plain or figured woolens, silks, velveteen, etc. The costume is cut with a plain waist of the plaid material without fullness at the top but blousing just a little at the belt. This is trimmed with a very attractive bolero of black velvet made with two straps over the shoulders on each side of the front and back and having a fashionable, deep scalloped effect at the lower edge. This is edged with fancy silk braid. The sleeves of this costume have puffs of the plaid, trimmed with deep caps of the velvet at the tops, and long-fitted cuffs of velvet finished with tiny turn-over cuffs of lace matching the lace stock. The waist closes in the



1221.—MISSES' COSTUME

center-back. The skirt is very novel and pretty indeed, and is in the three-piece style with front panel and flounce cut in one and piped with velvet where they are joined onto the skirt. The flounce is trimmed with two tucks just above the deep hem. This dress is very pretty made up without the bolero, in the manner shown in the smaller view in the medium on this page. A school dress could be made up by this pattern with a plain waist without bolero, and if made of plaid it would require no trimming but a piping of silk or velvet around the stock, cuffs and top of flounce.

For quantity of material required for this costume, see medium on this page.

No. 1229.—MISSES' STRAIGHT KILT-PLEATED SKIRT, requires for 14-year size, 6 yards material 27 inches wide, 5¼ yards 36 inches wide, 4¼ yards 44 inches wide, or 3¼ yards 54 inches wide. Length of skirt in front, 31 inches; width around bottom, 4¼ yards. Price, 15 cents.

A New Suspender Dress

No. 1223

THIS jaunty dress is of brown woolen and has an attractive waist of the material tucked down each side of the front, with a soft vest of pale-blue cloth sewed in beneath the tucks. Suspender straps of the material, cut in stylish squared scallops, are buttoned onto the garment just beyond the tucks, and are sewed



No. 1223.—GIRLS' DRESS

into the shoulder seams. These suspender straps can, however, be omitted if desired, as shown in the medium view on this page, or they can be made of some contrasting material. The back of the waist is cut out in a square at the top to show a yoke effect of the blue cloth faced over the lining. It is tucked in box-pleat effect on each side near the shoulder seam and stitched down to the waist-line. It closes in the center in the usual

manner. The skirt is cut with five gores, pleated all around and stitched down to yoke depth. It is sewed onto the waist. This dress would be very smart and pretty if made of navy blue serge with a vest effect of gay red plaid and suspenders of black velvet, fastened with gold buttons, or it could be made entirely of woolen plaid with suspenders of silk or velvet and gold buttons.



Attached Five-Gored Pleated Skirt
McCall Pattern No. 1223 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1223.—GIRLS' DRESS (with or without Straps), requires for 8-year size, $5\frac{1}{4}$ yards material 27 inches wide, $4\frac{1}{4}$ yards 36 inches wide, or $3\frac{1}{2}$ yards 44 inches wide.

Price, 15 cents.



Detached Straight
Box-Pleated Skirt

McCall Pattern No. 1253 (All Seams Allowed)
Cut in 4 sizes, 14, 15, 16 and 17 years.

No. 1253.—MISSSES' JACKET COSTUME, requires for 14-year size, 10 yards material 27 inches wide, $7\frac{3}{4}$ yards 36 inches wide, $6\frac{1}{2}$ yards 44 inches wide, or 5 yards 54 inches wide. Price, 15 cents.

and triumphant. Love gives her intuition, and she knows by instinct how to proportion the simple amusements, with which her very soul is stored, to the age and state of the little patient who is, above all, her child.

The infant may be amused by a dancing doll or a rolling ball, but the child who has begun to walk and talk demands something more.

A pretty little Punch and Judy show may be managed by knotting up a couple of pocket-handkerchiefs and thrusting the first or second finger of each hand into their cambric heads. They may go through a whole pantomime of the funny but non-exciting order. Fairy tales and all sorts of stories may be told, but care should be taken to exclude giants, ogres, Bluebeards, and all horrible personages that may excite the little brain and possibly revisit it in the night watches.

When the patient is really approaching convalescence, a bed-table is a great help. It is merely a wooden plank, with feet at either end, which can be placed right across the bed, and will

hold many playthings and some games, such as loto, dominoes and cards. The dressing of tiny dolls with crinkled paper skirts and ribbon sashes is often a great delight to little girls. The great thing on the part of the mother is to preserve a cheerful face, to be always amused herself, or to seem so.

Little children are apt to follow with their eyes the pattern of the wall-paper. It is a relief if a new picture be pinned up on the wall and changed occasionally.

No. 1241.—GIRLS' DRESS, requires for 8-year size, $5\frac{3}{8}$ yards material 27 inches wide, $3\frac{3}{4}$ yards 36 inches wide, or 3 yards 44 inches wide. Price, 15 cents.

Price, 15 cents.



Attached Straight Skirt

McCall Pattern No. 1257 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1257.—GIRLS' SAILOR DRESS, requires for 8-year size, $6\frac{1}{4}$ yards material 27 inches wide, $4\frac{1}{2}$ yards 36 inches wide, or $3\frac{1}{2}$ yards 44 inches wide. Price, 15 cents.



Attached Straight Skirt

McCall Pattern No. 1241 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years. Price, 15 cents
See quantity of material on this page.

Amusing Sick Children

THE most difficult period of a child's illness is probably the time when the crisis is past, when much depends on the mother or nurse, and when the doctor recommends amusement without fatigue, which makes no strain on the nervous system, and causes no effort of the imagination. It is precisely the time when the mother reigns supreme

and triumphant. Love gives her intuition, and she knows by instinct how to proportion the simple amusements, with which her very soul is stored, to the age and state of the little patient who is, above all, her child.

The infant may be amused by a dancing doll or a rolling ball, but the child who has begun to walk and talk demands something more.

A pretty little Punch and Judy show may be managed by knotting up a couple of pocket-handkerchiefs and thrusting the first or second finger of each hand into their cambric heads. They may go through a whole pantomime of the funny but non-exciting order. Fairy tales and all sorts of stories may be told, but care should be taken to exclude giants, ogres, Bluebeards, and all horrible personages that may excite the little brain and possibly revisit it in the night watches.

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hold many playthings and some games, such as loto, dominoes and cards. The dressing of tiny dolls with crinkled paper skirts and ribbon sashes is often a great delight to little girls. The great thing on the part of the mother is to preserve a cheerful face, to be always amused herself, or to seem so.

Little children are apt to follow with their eyes the pattern of the wall-paper. It is a relief if a new picture be pinned up on the wall and changed occasionally.

No. 1241.—GIRLS' DRESS, requires for 8-year size, $5\frac{3}{8}$ yards material 27 inches wide, $3\frac{3}{4}$ yards 36 inches wide, or 3 yards 44 inches wide. Price, 15 cents.

No. 1257.—GIRLS' SAILOR DRESS, requires for 8-year size, $6\frac{1}{4}$ yards material 27 inches wide, $4\frac{1}{2}$ yards 36 inches wide, or $3\frac{1}{2}$ yards 44 inches wide. Price, 15 cents.

No. 1241.—GIRLS' DRESS, requires for 8-year size, $5\frac{3}{8}$ yards material 27 inches wide, $3\frac{3}{4}$ yards 36 inches wide, or 3 yards 44 inches wide. Price, 15 cents.

No. 1257.—GIRLS' SAILOR DRESS, requires for 8-year size, $6\frac{1}{4}$ yards material 27 inches wide, $4\frac{1}{2}$ yards 36 inches wide, or $3\frac{1}{2}$ yards 44 inches wide. Price, 15 cents.

See quantity of material on this page.

A Dainty Best Dress

No. 1227

A PRETTY little red and white check silk made this stylish little frock, which can be worn for best, or every day if made of simpler material. Our model has a square yoke and narrow band collar of allover lace. The bodice of the material is box-pleated on each side of the front and cut in straps that run over the shoulders. Each of these straps is trimmed with narrow



Pleated Skirt

McCall Pattern No. 1227 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1227.—GIRLS' DRESS, requires for 8-year size, $5\frac{1}{2}$ yards material 27 inches wide, $4\frac{1}{4}$ yards 36 inches wide, or $3\frac{1}{4}$ yards 44 inches wide. Price, 15 cents.

red velvet ribbon, and the same trimming runs just beneath the yoke back and front, and there is an additional garniture of buttons. The sleeves have a puff effect to just below the elbow, completed by turn-back cuffs of allover lace, and met by long fitted cuffs of the same lace. The back is box-pleated and has straps over the shoulders to correspond with the front, and closes in the center in the usual manner. The skirt is pleated all around, and is sewed onto the waist. A sash of velvet ribbon is worn. See medium on this page.

THE small-minded woman gives great importance to little matters, and has a way of dressing up insignificance in an obtrusive garb till after a time she begins to seriously believe it is as im-



No. 1227.—GIRLS' DRESS

portant as she has made it appear. When she arrives at that stage her mental state is a misery, not only to herself, but to other people. She may be an energetic, economical housewife, and a loving wife and mother, but for all that the home over which she presides will be almost unbearable, so trifling will be the mental and spiritual atmosphere she has created there. Duty by her is not merely faced, but becomes an instrument of torture, and the work and service of daily life, which might be done cheerfully, is made a heavy task to herself and others by her slavish devotion to unimportant details. Even large-minded women lose their sense of proportion when they are overworked and exhausted, and physically and mentally, and decline to take proper rest and recreation. If only homemakers would realize the importance of even a half-hour's absolute rest in the day, what a difference it would make to the happiness of life.

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No. 1231.—GIRLS' DRESS

Dress of Plaid and Plain Material

No. 1231

THIS dear little dress is well adapted to combinations of plain and plaid materials, silk and woolen, etc. The pattern is cut with a plain blouse waist of blue and green plaid silk with puffed sleeves finished by long fitted cuffs trimmed with a row of heavy lace insertion that matches the lace stock. The bodice worn over this blouse is of dark-green henrietta, and is cut with a double suspender effect, both back and front, of the material, joined by straps of velvet ribbon and trimmed with narrow gold braid and buttons. This bodice can be omitted if a plainer dress is desired. The skirt is cut circular and pleated all around in clusters of two box-pleats. It is sewed onto the waist and a very narrow belt of the material, trimmed with gold braid, hides the seam. For dressy wear this little frock would be extremely effective and pretty made of brown velveteen and trimmed around the suspender portion with narrow brown silk braid and strapped across with velvet ribbon of exactly the same shade, finished by tiny cut steel buttons. The guimpe could be of allover lace or any pretty lingerie shirt waist could be worn.



Circular Pleated Skirt

McCall Pattern No. 1231 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1231.—GIRLS' DRESS, requires for 8-year size, for bodice and skirt, $3\frac{3}{4}$ yards material 27 inches wide, $2\frac{1}{4}$ yards 36 inches wide, or $1\frac{1}{4}$ yards 44 inches wide; for waist, $2\frac{1}{4}$ yards 27 inches wide, $1\frac{3}{4}$ yards 36 inches wide, or $1\frac{1}{4}$ yards 44 inches wide. Price, 15 cents.

Making Children Grow

THE question how to make children grow has been often asked, but until recently no specialist has gone deeply enough into the subject to be able to give a satisfactory answer.

A few years ago while in Paris I managed to get five minutes' chat with a French specialist who has lately investigated the subject, and with remarkable skill proved that it is possible, if care be taken in childhood, for people who would otherwise be below average height to be, so to speak, forced up to more than a moderate stature.

"The chief reason which urged me to investigate the matter," he said, in answer to a query, "was the discovery of

the fact that recent statistics have proved that the majority of French people are below the normal stature. Russians, on the contrary, are usually taller than the average height.

"The first essential to child growth," he continued, his bright eyes sparkling with enthusiasm over his pet subject, "is fresh air. Indeed, children cannot have too much of it. So many mothers are afraid to allow their children to go out of doors if there is the least suspicion of

rain, cold or wind. They do not realize that by keeping the little ones indoors they are depriving them of the glorious fresh air that would strengthen their little frames and help them to withstand the cold and damp and cutting winds that are responsible for so many troubles. If children are to grow properly they must not only inhale as much fresh air as possible in the daytime, but at night also. Their bedroom windows must be kept open so that the air is constantly renewed. For strange though it may appear, a child needs a much larger quantity of oxygen than a man. The air of sleeping apartments is easily polluted, and nothing tends to lessen growth so quickly as the constant inhalation of impure air. Then again, a child's breathing organs must be constantly seen to in order to keep them entirely free from all obstructions. If care is not taken in this respect the oxygen in the air cannot be properly inhaled, and the child becomes weakly and stunted in consequence. Among other of my experiments, I, together with several other specialists, have proved that children from whose breathing organs all obstructions have been removed are four times more rapid in their growth during the three months following the treatment than is the case of children who are in any way prevented from absorbing

the necessary amount of oxygen.

"Then again," he continued, "the influence of sunlight must be taken into account. Children, like plants, cannot grow properly without an abundance of sunshine. Color also produces its effect upon child growth, and due care must be taken to exclude all colors that have a depress-

ing and enervating effect. Bright colors not only affect the mind but the body also, and a child reared in brightness will grow just twice as quickly as one reared amid gloomy and depressing surroundings."

Don't Talk Too Much to the Baby

"WHAT, not talk to my baby!" exclaimed the young mother, who sat holding her three-months-old baby, and chattering to it with the fond foolishness of which young mothers are capable. "No, my dear; don't talk to him so

much, not nearly so much," replied the older woman. "Dear as he is, you must not forget how delicate in every way a tiny baby is." The young mother was sobered, but not convinced.

"How can it possibly hurt him?" she asked.

"He cannot understand me, and I do so love to see him smile and answer my talk with his happy look." "Which proves that he does understand, and in his way replies to your loving talk; and it is that which is the strain. Let him grow naturally and not by a forcing process."

A Sweet Little Dress

No. 1237



No. 1237.—CHILD'S DRESS

which has a long French waist laid in a shaped box-pleat down the center, decorated with fancy buttons. There are two tucks on each side of this stitched down from the yoke to the waistline. This yoke is of allover lace laid over white silk and trimmed with a square bertha of the red cashmere deeply faced with black velvet. The back is laid in two tucks on each side of the closing. The sleeves have full tops and rather long fitted cuffs, faced with black velvet. The full straight skirt is trimmed around the bottom with three deep crossway tucks and is sewed onto the waist. A sash of black velvet ribbon is worn. This dress would also be very pretty made, as shown in the medium view on this page, of pale-blue woolen and trimmed around the bertha and down and across each tuck with narrow Valenciennes lace.



McCall Pattern No. 1237 (All Seams Allowed)
Cut in 4 sizes, 4, 6, 8 and 10 years.

No. 1237.—CHILD'S DRESS, requires for 6-year size, 3¾ yards material 27 inches wide, 3 yards 36 inches wide, or 2¾ yards 44 inches wide. Price, 15 cents.



McCall Pattern No. 1261 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1261.—GIRLS' COAT (with One, Two or Three Cape Collars), requires for 8-year size, 6 yards material 27 inches wide, 5 yards 36 inches wide, or 3 yards 54 inches wide.

Price, 15 cents.



McCall Pattern No. 1245 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years.

No. 1245.—CHILD'S COAT, requires for 4-year size, 5 yards material 27 inches wide, 3½ yards 36 inches wide, 2¾ yards 44 inches wide, or 2¾ yards 54 ins. wide. Price, 15c.

A Dainty Frock

No. 1249

BRIGHT-RED serge made this jaunty little winter frock, but the pattern is just as well adapted to wash fabrics, China or taffeta silk, or any light woolen material. The front is laid in a box-pleat in the center and tucked on each side of this below the round yoke of fancy silk. This yoke and the band collar are edged with a very narrow red and white silk gimp. And the deep hem that finishes the skirt is completed in the same manner. The sleeves are in the modified bishop style, and are gathered at the wrists into short cuffs of the fancy silk trimmed with gimp.

The yoke extends also across the back of the costume, as shown in the medium view on this page, and the back fulness is tucked straight across beneath this. If desired, short sleeves can be substituted, and the frock can be made up with a low round neck by cutting off the top of the yoke. For quantity of material required to make this dress, see medium elsewhere on this page.

WHITE dresses of plain and fancy piqués, linens and other fancy wash fabrics for little children are worn a good deal this winter. They are sometimes trimmed in blue or red, and a few have threads of some shade running through. For example, a smart little check was of white piqué with lines of light blue forming the pattern; another had threads of red appearing at intervals through the fabric, and then trimmed in red, and made a very smart garment.

Great numbers of dainty little woolen dresses are being made up. These are shown in plaids, checks, stripes, fancy mixtures, chevots and cashmeres. The colors that are favored are red, blue, brown and green. These little frocks are trimmed with braid, buttons, lace, silk and velvet. A great variety of styles is shown, all of which seem to take. It is impossible to say just what the favorites are.



McCall Pattern No. 1249 (All Seams Allowed)

Cut in 5 sizes, 6 months, 1, 2, 3 and 4 years.

No. 1249.—CHILD'S DRESS, requires for 2-year size, $2\frac{3}{4}$ yards material 27 inches wide, 2 yards 36 inches wide, or $1\frac{1}{4}$ yards 44 inches wide. Price, 10 cents.



Tucked 3-Piece Skirt

McCall Pattern No. 1255 (All Seams Allowed)

Cut in 4 sizes, 4, 6, 8 and 10 years. Price, 15 cents.

See quantity of material on this page.



No. 1249.—CHILD'S DRESS

FASHIONABLE dress-makers and all manufacturers of children's garments are using quantities of bearskin, chinchilla and ermine cloths for little people. A beautiful imitation chinchilla made of mercerized cotton, more particularly for children's coats and caps, is much less expensive than the mohair plushes. The imitation Polar bear, a pure white plush, is being greatly used for children's coats and hats.

No. 1255.—CHILD'S DRESS, requires for 6-year size, $4\frac{3}{4}$ yards material 27 inches wide, $3\frac{3}{4}$ yards 36 inches wide, or $2\frac{3}{4}$ yards 44 inches wide. Price, 15 cents.

Correct Speech

THE proper use of language should be taught from quite an early age if we are to avoid the vulgarisms, inelegancies and awkwardness of speech.

Exaggerated expressions of emotion and exclamations are a sign of low breeding, and expressions such as "Oh my!" "Good gracious me!" "You don't mean it!" "You don't say so!" should be prohibited; while the word "awfully" as ordinarily used—"Awfully jolly," "Awfully pleased to see you," "Awfully sorry I could not come to see you," being of the nature of an exaggeration and the misuse of a word which has a proper application, should not be allowed.

Slang words of all kinds sound badly from gentle lips, and if their origin and meaning were reflected upon sometimes, would, I think, be less used than they are now. There seems, indeed, in certain circles to be almost a passion for degrading our beautiful language by the clipping of syllables, the introduction of unseemly words and the omission of good, old-fashioned expressions of thought which have a touch about them of the almost forgotten courtesy of bygone generations.

As soon as they begin to talk, careful watch should be kept over the children's method of expression.

They should be rebuked for unseemly words and phrases, and should be taught not to clip their words, but to enunciate every syllable clearly and distinctly.

When children begin to read it is an excellent plan to teach them to read aloud, slowly and with proper intonation, from the works of good authors, as this will keep them amused, improve their accent and style of language and exercise their vocal organs, while teaching them the unselfish habit of giving pleasure to others. To let them recite suitable pieces of poetry is also an excellent plan.

To keep well the child should go out every day that the weather is not actually inclement. These outings need not be of a lengthy character if the thermometer is very low or the wind keen and raw. For a small child all walks and drives and outdoor play should come between the hours of 11 a. m. and 3 p. m. The nursery must be a sunny room in which the thermometer gets no higher than seventy. During the night it may be cool and well ventilated. As the feet are peculiarly sensitive to chill, they should be protected by stout shoes, and in damp weather overshoes must be worn. Running about the room barefooted is a habit of which the wise mother disapproves, and which she forcibly forbids.

After the children are bathed and their heads shampooed, they may be treated to a brisk rubbing down with alcohol. This should be freely applied to the head after it has been rubbed dry with a coarse towel. The small child must wear woolen next to his skin, and this woolen must extend to neck, wrists and ankles. At night his sleeping garment is cotton-flannel drawers with feet. Under the night-drawers goes a shirt.



McCall Pattern No. 1263 (All Seams Allowed)

Cut in 4 sizes, 2, 4, 6 and 8 years.

No. 1263.—CHILD'S APRON, requires for 4-year size, $4\frac{1}{4}$ yards material 27 inches wide, or $3\frac{3}{4}$ yards 36 inches wide. Price, 10 cents.

Boys' Suit

No. 1259

BRIGHT-RED serge made this smart little suit, but chevrot, flannel, broadcloth, velveteen, corduroy, etc., can be substituted for its development if desired. The long blouse is made double-breasted, and has three deep tucks on each side of the front. It closes at the left side, and is adorned with gilt buttons and a gold star on the chest and left sleeve. The back has a double box-pleat down the center. A stitched belt of the material is worn around the waist. The sleeves are box-pleated into the shoulders and tucked in inverted pleat effect just above the narrow band cuffs. The short trousers are in the full knickerbocker style, now so fashionable. For quantity of material required, see medium on this page.



NO. 1259—BOYS' SUIT

How to Treat Your Boy

A BOY'S mother should remember that if she treats her boy as a gentleman she will do much toward making him one.

She should not treat her boy to perpetual frowns, scoldings and fault-findings. "Sugar attracts more flies than vinegar." Love wins her boy to a noble manhood.

She should never be so busy or hard pressed for time that she cannot listen to him. If he lives to be a man he will all too soon leave her. She should make the most of him while she has him.

She should not deny her boy any opportunity to enjoy outdoor exercise or sports, and she should not forget to train him with a proper regard for his personal appearance.

She should never allow him to form such habits as coming to table in his shirt sleeves, neglecting his nails or teeth, or carrying soiled handkerchiefs.

She should not try to break her boy's will, but be thankful that he is manly enough to have a mind of his own, and devote herself to training it to the noblest uses.

She should not fail to instill in him a distaste for all that is vulgar. She should teach him good manners, which will be of the greatest benefit to him all through his life, and see to it that he is always polite and courteous to girls and women, and never forgets to raise his hat to them or let them enter a room first.



McCall Pattern No. 1259 (All Seams Allowed)
Cut in 5 sizes, 2, 3, 4, 5 and 6 years.

No. 1259.—BOYS' SUIT (with Side-Closing Blouse), requires for 4-year size, $4\frac{1}{4}$ yards material 27 inches wide, $3\frac{1}{4}$ yards 36 inches wide, or 2 yards 54 inches wide.

Price, 15 cents.



McCall Pattern No. 1251 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years. Price, 15 cts.

See quantity of material on this page.

No. 1251.—BOYS' SUIT (with Side-Closing Blouse), requires for 8-year size, $5\frac{1}{4}$ yards material 27 inches wide, $3\frac{1}{4}$ yards 36 inches wide, $3\frac{1}{4}$ yards 44 inches wide, or $2\frac{1}{2}$ yards 54 inches wide.

Price, 15 cents.

What is Fascination?

HOW wonderful is the power of fascination, and how few, comparatively speaking, possess it! The woman who owns this gift is not necessarily beautiful, or, at first glance, remarkable in any way, yet she attracts people to her in a wonderful manner. Some subtle charm seems to pervade the atmosphere which surrounds her. The possessors of this gift of fascination feel and know that they have it, feel that they can attract when they choose to do so, and, alas! too often use their power solely for their own selfish gratification and amusement.

The charm of fascination, perhaps, often lies in a certain element of tender sympathy.

Child's Dress

No. 1233

PLAIN woolen and plaid silk were stylishly combined to make this smart little dress. Our model has a pointed yoke of red plaid silk, both back and front, below which the body is laid in box-pleats all around stitched down to long waist-line. Over the shoulders are jaunty caps of velvet

trimmed with fancy braid, but these can be omitted if desired. The sleeves are tucked just above the



jaunty velvet cuffs. A leather belt is worn around the waist. For required quantity of material, see medium view on this page.

McCall Pattern No. 1233 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years.

No. 1233.—CHILD'S ONE-PIECE DRESS, requires for 4-year size, 4 yards material 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or $2\frac{3}{8}$ yards 44 inches wide. Price, 15 cents.



No. 1233.—CHILD'S DRESS



No. 1127

No. 1095

No. 1243

Party and Dancing-School Frocks for Little Children

THESE little frocks can either be made up simply or, by the addition of laces and other trimmings, they can be made as dainty and elaborate as any mother may desire.



McCall Pattern No. 1127 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years. Price, 15 cents.
See quantity of material on this page.

bertha of the material formed in an inverted box-pleat on each side. Two rows of insertion and an edging of lace are used on this bertha, and it has at the top of each inverted pleat a tiny square bow of black velvet. The full straight skirt is laid in an inverted pleat on each side of the center, forming a box-pleat effect. It is sewed onto the waist and a pale-blue silk sash is worn.

No. 1127.—CHILD'S DRESS (High or Low Neck, Full Length or Elbow Sleeves and with or without the Bertha), requires for 4 year size, $3\frac{3}{4}$ yards material 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or $2\frac{1}{2}$ yards 44 inches wide.

Price, 15 cents.

No. 1095.—CHILD'S DRESS.—Fine white lawn made this dear little frock, which is cut with a full blouse front tucked at the top to yoke depth and trimmed between the tucks with strips of lace insertion. The dainty bertha is of allover lace, edged with Valenciennes and trimmed with rows of pink baby ribbon and two jaunty rosettes on each side of the front. A ribbon belt or sash is worn around the waist. The full straight skirt is trimmed with two deep tucks. The little frock closes in the center-back under a tiny stitched box-pleat.

No. 1127.—CHILD'S DRESS.—The little girl shown at the extreme left of the illustration is wearing an especially pretty frock of pale-blue nun's-veiling. It has a long French blouse, shirred into the low round neck in the center-front, and trimmed with a very attractive

No. 1095.—CHILD'S DRESS (High or Dutch Round Neck, Full Length or Elbow Sleeves, and with or without the Bertha), requires for 4-year size, $3\frac{3}{4}$ yards material 27 inches wide, 3 yards 36 inches wide, or $2\frac{1}{2}$ yards 44 inches wide. Price, 15 cents.

No. 1243.—CHILD'S DRESS.—This little frock is one of the most artistic of the season's designs for little people. Golden-brown velveteen was chosen for our model, but wash fabrics of all sorts, China silk, chiffon taffeta, cashmere, nun's-veiling or any light woolen can be substituted for its development if preferred. The pattern is cut with a low round neck, which can, however, be filled in with a yoke if desired, as shown in the medium view on this page. The front fulness is gathered into the low neck and blouses fashionably at the long French waist-line. The bertha is of the material cut in fancy shape and daintily braided with pale-blue silk braid. This bertha is laid over a full ruffle of lace. The sleeves consist of short puffs but may be continued to the wrists if desired, as shown in the medium view on this page. The closing is formed, as usual, in the center-back. The full straight skirt is sewed onto the waist and a pale-blue silk sash is worn. This little frock would also be very stylish and pretty if it were made of pale-blue China silk and tucked at the top to yoke depth in the same manner, with batiste embroidery placed between the tucks. In this case the bertha and sleeve-caps could also be of the batiste embroidery edged with narrow Valenciennes lace and trimmed with rosettes of pale-blue ribbon.

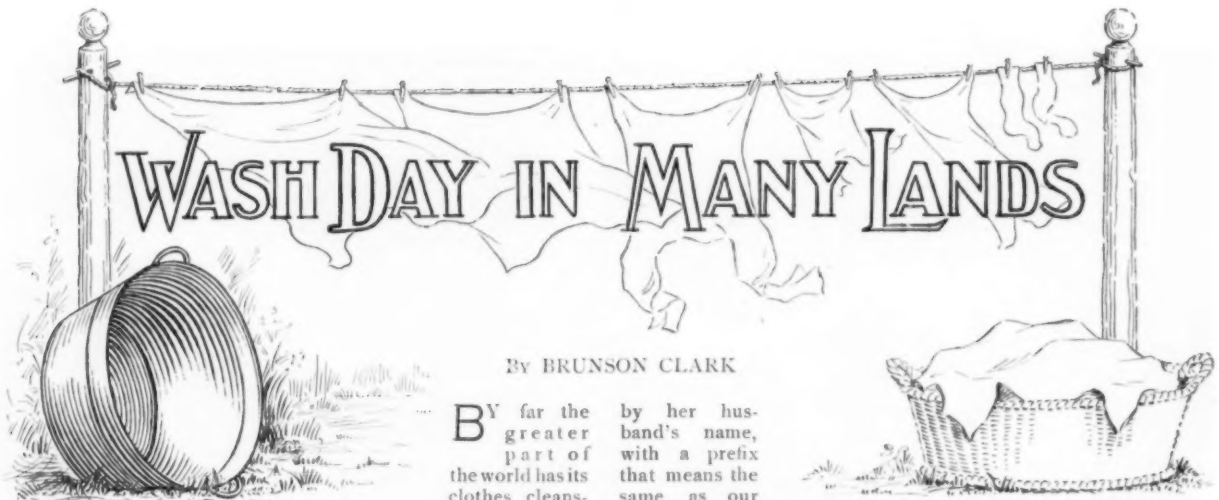


McCall Pattern No. 1095 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years. Price, 15 cents.
See quantity of material on this page.



Straight Gathered Skirt
McCall Pattern No. 1243 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years.
Price, 15 cents.
See quantity of material on this page.

No. 1243.—CHILD'S DRESS, requires for 4-year size, $3\frac{3}{4}$ yards material 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or $2\frac{1}{2}$ yards 44 inches wide. Price 15 cents.



BY BRUNSON CLARK

BY far the greater part of the world has its clothes cleansed in cold water

by her husband's name, with a prefix that means the same as our Mrs. But while

she is single she has not even this poor pretense of a name. She is the most down-trodden of women. She has only one advantage to offset her numerous disabilities, there are few crimes for which she can be punished. Her husband is answerable for her conduct, and suffers in her stead if she breaks any ordinary law.

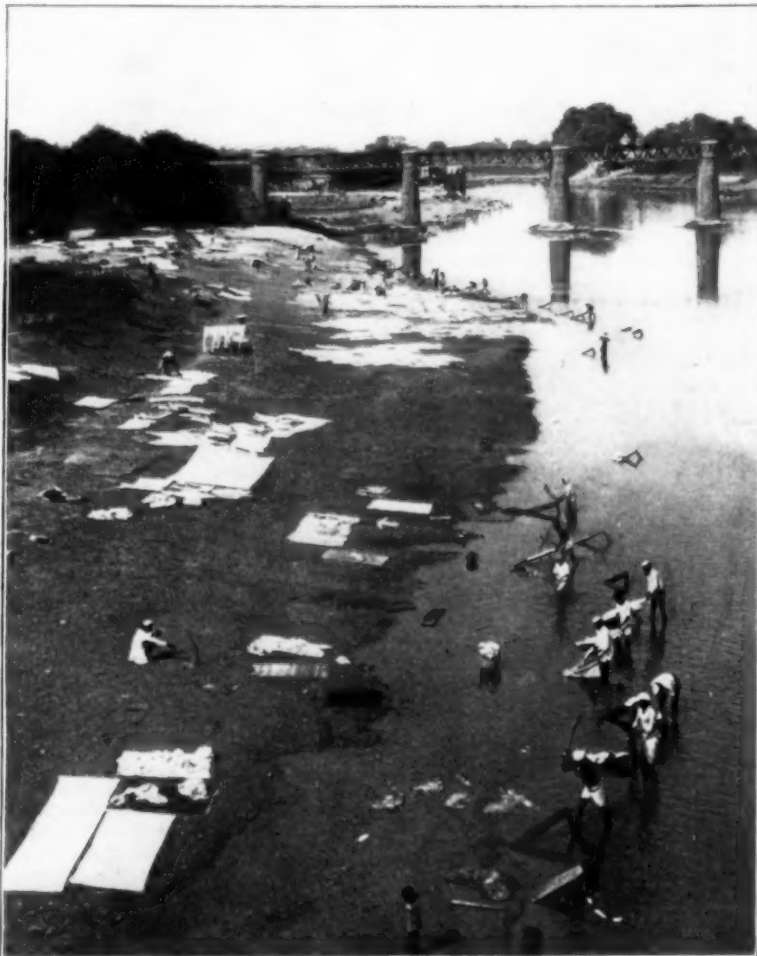
on the banks of streams, canals or lakes, and the dirt pounded out by main strength with wooden clubs or paddles or with some smooth stone picked up near by. Think of it, ye fortunate housewives who have laundries fitted with all the latest improvements, stationary tubs and running hot and cold water and everything that is known to science in the way of soap or washing powders!

However, they manage to present a fairly clean and well-laundered appearance, these more primitive people; perhaps they make up in "elbow grease" what they lack in the modern inventions. The very hardest worked washerwomen in the whole world are the Koreans, for they not only have to wash their own clothes but they have to do all the laundry work for the men of the family, and as each man wears trousers or drawers so baggy that they come up to his neck, like those of a clown, and over these a flowing coat or robe of white or pale blue, you can readily see that there is plenty to do. But the Korean woman, though her only laundry is the banks of a stream, understands her business thoroughly and is an expert washerwoman. Her dress is more like that of a European or an American woman than any other native of the Orient. When she is "dressed up" she wears a petticoat starched so stiffly that it stands out like the old-fashioned hoopskirt, and under this petticoat she wears three pairs of wide trousers. Her costume is completed by a jacket with flowing sleeves. The wealthy women wear their starched petticoats to the ground, but the poor have them shorter to keep them from the dust and dirt. The lot of the woman of Korea is not at all happy. She has not even a name of her own. After marriage she is called

In India, most of the washing is performed by men. These *dhobies* or professional washermen are a very industrious and hard-working class and they achieve surprising results when one considers that the only implements of their trade are short wooden clubs with which they pound the clothes on a sloping board in the sluggish rivers until they are white and thoroughly clean.

The Japanese often rip their garments apart for each washing, and iron their clothes by spreading them on a flat board and leaning this up against the house to dry. The sun takes the wrinkles out of the clothes and gives them a surprising luster considering their primitive treatment. The woman of Japan does her washing out of doors in a little bit of a tub about as big as an ordinary dishpan, and she gets the dirt out of her clothes by rubbing them hard between her hands, but if they are very much soiled she uses a certain kind of Japanese soap that is full of grease, and works away with her bare feet.

The Filipinos wear their clothes when bathing in the rivers and canals and wash them while taking their bath. When they have finished they trot off home, and wrapping a sheet around their bodies, slip off their wet clothes and wring them out to dry. The matter of cleanliness is one of the inconsistencies of the Filipino character. The houses and surroundings generally may be incredibly dirty, but as a rule



From Stereograph. Copyright by Underwood & Underwood, N. Y.

INDUSTRIOUS DHOBIES (WASHERMEN) AT WORK IN THE RIVER AT LUCKNOW, INDIA

when bathing in the rivers and canals and wash them while taking their bath. When they have finished they trot off home, and wrapping a sheet around their bodies, slip off their wet clothes and wring them out to dry. The matter of cleanliness is one of the inconsistencies of the Filipino character. The houses and surroundings generally may be incredibly dirty, but as a rule

they themselves are most careful and regular in their ablutions. But even in this there is inconsistency, for they will bathe in the muddy Pasig and in the canals of Manila and its vicinity, and some of these canals are but little better than sewers. The morning wash along the river front is one of the notable sights of the city, but few visitors see it because of the early hour that it takes place. Both sexes bathe or wash together, whichever one likes to call a performance that comprises both laundry work and ablutions. This bath is taken by standing in the water immersed to the waist or neck and pouring basins of water over the head. Many of the Filipinos are fine swimmers, but for the morning ablutions they seem to much prefer to wade, splash or pour water over themselves. This finds a variation in the home by fetching the water instead of going into it. It is no uncommon thing to see a woman sitting in a tub set on the ground in front of her house and dressed in her usual garb pouring basins of water over her head and shoulders and rubbing herself and her clothes impartially with satisfaction.

The washing in Egypt is usually done by men. The Egyptian washerman stands naked on the banks of the Nile and slaps the wet clothes on the smooth stones at the edge of the water with a noise like the report of a pistol, and such fellah women who wash pound the dirt out of their clothes in very much the same way.

French and Italian peasant women also wash their clothes in rivers and brooks and pound the dirt out with paddles.

In the French West Indies, *les blanchisseuses*, as the washerwomen are called, form a class by themselves. In Martinique all the washing is done in the mountainstreams for there is a local prejudice against new methods, new inventions and new ideas. An attempt to introduce a steam laundry, it is said, resulted in failure. The public were quite content with the old ways of doing the work, while the washers and ironers, engaged by the laundry proprietor at higher wages than they had ever before obtained, soon wearied of indoor work, abandoned their situations and returned with a sense of relief to their ancient way of working out in the fresh air, with their feet in the cold water of the mountain torrents and the terrible sun of the tropics beating down on their heads. Very interesting is the account of these *blanchisseuses* given by Lafcadio Hearn in his account of "Two Years in the French West Indies." "The *blanchisseuse* is the hardest worker of the whole population; her daily labor is rarely less than thirteen hours, and during the greater part of the time she is working in the sun, and standing up to her knees in water that descends quite cold from the mountain peaks. Her labor makes her perspire profusely, and she can never venture to cool herself by further immersion without serious danger of pleurisy. The trade is said to kill all who continue it beyond a certain number of years. * * * The greater number of professionals are likewise teachers, and have their apprentices beside them—young girls from twelve to sixteen years of age. If, after one year of instruction, the apprentice fails to prove a good washer, it is not likely she will ever become one. The young girl first learns simply to soap and wash the linen in the river; after she can do this pretty well she is taught the curious art of whipping it (*fessé*). You can hear the sound of the *fessé* a great way off; it is not the sharp, smacking sound the name might seem to imply, but a heavy, hollow sound exactly like that of an axe splitting dry timber. And it is not made by striking the linen with anything but only by lashing it against the sides of the rocks. After the piece has been well rubbed and rinsed it is folded up in a peculiar sheaf shape and seized by the closely gathered end for the *fessé*. This process expels suds that



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A POPULAR LAUNDRY NEAR SEOUL, ALONG THE ROAD LEADING TO THE NORTHWEST GATE, KOREA

rinsing cannot remove; it must be done very dexterously to avoid tearing or damaging the material. By an experienced hand the linen is never torn; and even pearl and bone buttons are much less often broken than might be supposed. After this, all the pieces are spread out upon the rocks in the sun, for the 'first bleaching.' In the evening they are gathered into large wooden trays or baskets and carried to what is called the 'lye house.' Here each *blanchisseuse* hires a small or large vat and leaves her washing to steep



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WASH DAY IN YOKOHAMA, JAPAN



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WASHING CLOTHES IN THE PHILIPPINES. THE MOST PRIMITIVE FORM OF LAUNDRY

in lye during the night. Before daybreak it is rinsed in warm water, then taken to the river, rinsed and starched."



The Crooked Stick

A New Year's Story

"AND she has never married!"

"As yet—no. My dear, she is one of those who go through the wood, and at the end pick up a crooked stick. I've told her so a dozen times, but she only laughs—perhaps you

may have noticed her way about this thing."

"And you think she has picked up the crooked stick now?"

The Duchess shrugged her plump shoulders comfortably.

"Oh! well—Latimer is a dear, nice fellow, but still I don't know. There are queer stories about him, you know, and I should be sorry if a flirtation on his side was interpreted as something more—by her. She might have had her pick of the eligible bachelors in London—to say nothing of several counties—some years ago, but she would have nothing to say to any one of them. Rachel was always *difficile*, and being her own mistress makes it the harder to counsel her. There she goes again. Really, I *do* hope she is not finding her soul, or whatever they call it, with Latimer!"

Mrs. Verner laughed.

"Well, they seem to be enjoying it, whatever they are doing," she said gaily, and then turned away and picked up her book. It was really too bad to watch the couple, who were so engrossed in one another that they might have been on a desert island alone for all the good they were to the rest of the world.

It was New Year's Day. Outside, the world lay still and peaceful under the sheltering mantle of newly fallen snow. Inside, great wood fires filled the quaint old rooms with brightness and warmth, and skating was expected to be the great amusement during the coming week. A number of people had assembled under the Duchess of Hastleton's hospitable roof to celebrate the festive season, and among the crowd Latimer and Rachel Enderby had almost instinctively gravitated together from the very first. It was as if fate was drawing them together with a cord too strong for any human hand to break, and to Latimer this was a new and intoxicating influence in his life. He had seen and known his world, but in it he had never met another Rachel; that was about what it all came to, yet he spoke no word, only his eyes told their own tale, and the woman was content to drift along in the knowledge of a coming happiness, which would surely be hers all in good time.

It was on this snowy New Year's Day, when the magic of the season of peace and goodwill on earth lay about them, that he walked with her in the picture gallery, where dead and gone Hastletons and their fair wives looked down at them from stately portraits, and was moved by an irresistible impulse to speak to her of what had been to him and the world a sealed book. The world said that Latimer had a past of a not altogether reputable character; they also said that whatever the scandal had been, he had lived it down doggedly, and things were coming right for him; but mud sticks too fast to be easily shaken off. No one knew better about that subject than Latimer himself.

"Yes, I had to fight my own way in the world," he said abruptly. "I was in the army for a time—spent some of my youth in India—then fate was kind for once, and brought me a legacy which set my feet in another position altogether. I came home, took up my new duties as a country gentleman, and changed my name—that was part of the arrangement—it allowed me to make a fresh start anyway."

Rachel nodded; she remembered with a swift rush of color to her face that someone had told her that Latimer had a history.

"But you will make more of your future," she said gently, in a tone of assertion rather than of interrogation. He stared at her, then grew a little white.

"I would if—" The words died on his lips as gay voices and hurrying feet invaded the solitude of the picture gallery.

She wondered afterward what he had been on the point of saying, but they were not alone together again that day, and at nightfall more guests arrived, among them being Sir Richard

Greaves, a distinguished Indian officer who had made a name for himself in a recent frontier war, and returned home covered with honor.

He looked at Miss Enderby with very natural admiration, but she was amazed at the expression in his keen eyes as they fell on Latimer. The Duchess pronounced the needful words of introduction, and after an appreciable pause, the two men shook hands. The soldier stared at the other for a minute.

"Odd," he said. "I seem to know your face. Have we met before?"

Latimer smiled.

"I—think—not," he said quietly, and Sir Richard's face cleared in an almost magical fashion.

"Ah! a chance resemblance no doubt," he said, "though indeed I can't for the life of me think who it is you remind me of so forcibly. What a charming fireplace, Duchess!"

Latimer crossed the hall and sat down beside Rachel, and she wondered what had brought an altogether new shadow to his face. It was as if Sir Richard's words had called it into being, and for the next day or so, as she watched him wistfully, it seemed to her that he was waiting and watching for something. The blow fell three days later.

"Gifford?" said Sir Richard in quick response to a question from another man. "No, I never met him, but heard a good deal of him in India. There were some very ugly stories about him; he was only a boy at the time, and resigned his commission a little later, as I daresay you know. I don't know what became of him. There was a case of card cheating * * * an unpleasant business connected with a lady in the station; it was hushed up, but a thing of that kind is bound to leak out despite all endeavors to keep it quiet. By the way, I fancy I have a photograph of the man himself in a group. You were looking at my collection of photographs, Duchess? Well, in a group taken some years ago in the hills I fancy Gifford appears. Allow me."

He took the bulky book in which he had collected such a goodly store of interesting photographs, and turned its pages rapidly. Several of the men drew near and glanced over his shoulder as he did so, and Rachel found her eyes straying to Latimer, who stood somewhat aloof from the rest. There was a flicker in his eyes—a passing expression that terrified her. It was as if a veil had been lifted for one brief moment from his inscrutable face. She did not know *what* she feared, but—

"Ah! here it is, and—that is Gifford."

There was a momentary pause—a dead silence—during which Latimer sauntered over to the group and glanced indifferently at the photograph on which the soldier's finger was placed. Someone turned and glanced at him.

"Jove!" said a voice, "what a resemblance to Latimer."

At that everyone looked up, and Rachel swallowed a gasp. Was it *this* she had been dreading? She looked at the faces of the men—the distinguished soldier and the rest—and then at Latimer, standing there straight and goodly to look at.

There was an uncomfortable silence. A few of those present remembered that in Latimer's history there had been one or two ugly stories—they were barely remembered now, but still everyone knew they *were* ugly—it was a moment of awkwardness.

Latimer came to the rescue in an instant. He bent down and gazed at the pictured group of men in the book, then stood up again with a laugh.

"Yes—there is a likeness," he said easily; "that accounts for your idea, Sir Richard, that you had seen me before."

Sir Richard looked up sharply.

"Yes, that accounts for it," he said, and then someone broke into the uncomfortable silence, and Rachel heard no more.

Later in the day she was sitting alone in the ante-room near the library, a book on her lap, and her eyes fixed on the dancing flames. What visions she saw in their brilliant tongues she hardly knew till voices broke in upon her dream, and she found herself all unconsciously listening with eagerness to the speakers—Sir Richard and two other men who were in the library discussing Latimer.

"I wouldn't mind swearing that he is the man," Sir Richard was saying. "It's more than a likeness; and you were

saying, Saunderson, that there were shady stories connected with his past? The Duchess ought to know of it. Condemn a man unheard? Of course not; he'll get his chance. If he can swear that he was never known as Gifford, well and good; if not, the man stands before you—a cheat and worse."

"There may be a mistake?"

"I think not. I've a feeling that it is the same. Something comes home to me now—something more than mere resemblance."

"What will you do?"

"Question him tonight. There's no harm done. He'll get a chance of vindicating himself if he can. If not——"

Rachel heard no more. It was this, then, that she had been dreading ever since Sir Richard's arrival. She saw again that waiting, watching look in Latimer's face—he too must have known.

A moment later he came in and found her sitting there alone by the fire. The men had left the library; she had heard them go out to the stables; only Latimer and herself were in the house, for the rest of the party had gone skating. She looked up at him for a minute, then forced herself to speak.

"I—I have something to tell you," she said faintly; "will you sit down?"

He obeyed, wondering perhaps at her pallor, at the distress in her beautiful eyes.

"What is it?" he asked tenderly. "You are in trouble? Can I help you?"

"No—no, it is not myself," she said rapidly; "it is something that is hanging over you. Oh! how can I tell you? They—Sir Richard and the others—are going to question you to-night, and I thought if I warned you of it, you might find it better."

"Question me?" he echoed, and there was a touch of defiance in his voice.

"Yes—yes. They—Sir Richard

at least thinks that you are—are that man Gifford. Of course, it isn't true; I know that. It *couldn't* be. Why, that man, they say, was a cheat and worse. But a resemblance has hung a man before now, and you must *prove* to them that you are not and never was Gifford. Don't you see?"

He nodded. "Yes, I must prove it," he said mechanically. His eyes were bent on her, but she did not look up, as she talked on rapidly, feverishly.

"So I thought if I warned you, you could be prepared with your proofs. It's not fair to take a man suddenly at a disadvantage, and simply on the ground of a chance likeness! But it will be all right now, won't it?"

And she looked up. Their eyes met just for a moment, and his softened.

"Dear, brave woman," he said very low, "if I only had the right—if——"

He broke off abruptly, and there was silence for a minute. Then he stood up.

"Will you come into the music-room with me?" he asked roughly. "I—I want to say something to you. One can't talk here—one might be overheard, and for your sake that would never do."

She followed him in silence, her heart beating till it nearly suffocated her. In the music-room they were far away, and in perfect solitude.

"What I want to say to you," he said, turning to her swiftly, "is—good-bye. You're the best woman I've ever met, and so that is the only thing I may say to you. I'm not quite a

blackguard perhaps. Good-bye."

He held out his hand with a smile, but she did not take it. She only stared at him for one breathless moment.

"Why?" she whispered.

"Because my name was once Gifford. You see it was all true."

"I don't believe it," she said hoarsely.

"I was convicted of cheating at cards. I resigned my commission."

"Still I don't believe it! I believe you were innocent all the time. Neither you nor any man shall ever make me believe you guilty!" she cried, her eyes aflame, and at her words he whitened. For one minute they stayed thus staring at each other, then—she was in his arms.

"My sweet, my sweet," he said brokenly, "it's no use fighting against fate. They say a man can live down anything, but it isn't always true, Rachel; mud sticks to one too fast for that. I'll go out of your life now. I must, for I wouldn't bring a slur on your fair name for all that the world holds; but, Rachel, some day I'll come back,

and I trust everything will be cleared up, and then——"

She raised her face from his shoulder, her eyes wet with tears, yet fearless.

"I shall be waiting," she said.

Latimer, in his stiflingly hot tent, lay on his back and watched the flies with only half-conscious eyes. It was about the only thing he had done for days, and his faithful servant watched him with despair; unless he would rouse himself, make an effort, he would certainly slip quietly out of life, and that was perhaps just what he wanted. The fever which had laid hold of him with such a fierce grip had sapped his strength of both body and mind; all he prayed for was to be let alone.

(Concluded in our next issue)



A Downright Sell



A Matrimonial Mix-Up



"WELL, I'm——!"

"What?"

Pretty Doris Brewster looked up, as her husband finished the perusal of the solitary letter—which had been redirected—the post had just brought. George groaned.

"Read it," he observed, throwing the epistle in his excitement across the breakfast table. His wife of a week, glancing wonderingly at his puckered brow, took up the almost illegibly written sheet.

"13 Rutland Road, Chicago.

"DEAR GEORGE: I'm sending this, care of your employers, trusting it will get switched on to the right party. Having just returned from Europe, it's my intention to settle for good in Chicago, and you and Dick being my only relatives, I'm anxious to put my affairs straight.

"I've brought with me my ward, Elsie Jones. The man who wins her will have no cause for regret. If you care to pay me a visit, shall be pleased.

"Hoping you are fairly well, as it leaves me at present.

"Your affectionate uncle,

"MATTHEW DUMBALL."

"P. S.—Do you happen to know a good nurse? Suffer a martyrdom from gout."

Doris glanced up at her husband with a look of amazement. "Too late!" she cried. "But for me you might be a millionaire!" There was a suspicion of moisture in her eyes the other could not resist—he'd only been married a week.

"Never mind," he said, crossing over and kissing her affectionately. "Even millions don't make happiness. In any case, I shouldn't be in the running with Dick."

"That doesn't say much for my choice," said the girl, a trifle petulantly. "Of course, your uncle's written him too?"

"Naturally, Dick's still away; doesn't even know I'm a married man," responded George thoughtfully. "Fancy Uncle Matthew turning up! The last time I wrote was two years ago, when I was at William's. They sent the letter on."

"I think he's horrid!" cried Doris. "All gouty people are."

The man smiled, and took up the epistle again. The postscript was decidedly amusing. Then he jumped to his feet.

"I've an idea!" he observed. "He wants a nurse—Doris, you must go!"

"I?" she queried.

"Why not? It's not long since you left the hospital. Uncle'll simply be gone on you; we'll break the news of our marriage afterward. Even if Dick marries this confounded ward, he may think of us."

"And our honeymoon scarcely over!" The girl was almost in tears.

"But darling, I'll come too."

"And flirt with this Jones girl!" Doris drew herself up stiffly; her mouth hardened in a manner he had never expected to see.

"Come, dear," he murmured caressingly.

"You see we shall be first in the field, and that's everything. Why let Dick have his own way? If our plan succeeds look at the pretty dresses and things you shall be able to buy!"

George's reasoning triumphed. Her duty to the man she had married was clear. And pretty dresses—well, she was only a woman!

"It's George, isn't it? What a big chap you are—so like your father. Eh?"

George having wrung his uncle's hand, indicated the neatly attired person who stood at a respectable distance behind.

"The nurse, uncle," he said. "You remember what you said in your letter. She's highly recommended."

"Extremely thoughtful of you, my boy," with an admiring glance at Doris's piquant features. "Come in!"

Old Dumball, with agility remarkable for a gouty subject, escorted them to the drawing-room, as a tall, fashionably attired figure rose.

"My dear, my nephew George. Also the nurse he's kindly brought. Bo-oo!" A twinge of pain caused Mr. Dumball to caper excitedly a moment.

Elsie Jones extended her hand; George started.

"Er—how do you do?" he stammered.

"Very well, thanks." The girl's face paled. "Will you come upstairs?"—turning to Doris.

The man gave a gasp, and, sinking on a chair, wiped the perspiration from his forehead.

"Rather hot, isn't it?" observed Dumball. "You know how to pick 'em!" with a jerk of the thumb toward the retiring ladies. "Just like your father! I can see my gout getting worse. When I was at Saltsea last week——"

"Saltsea!" gasped the man. It was at Saltsea Doris and he had spent their honeymoon!

"Know the place? But you'll be wanting a wash. Seen Dick lately?"

George answered in the negative, and following his garrulous uncle, was presently left to his reflections. Elsie Jones! It never occurred to him before it might be the same with whom he had carried on a mild flirtation. He had heard of other people of the name of Jones. She was then the enchantress of a flower shop; he had been ousted by an unknown rival; afterward, he learned, she had gone abroad. If it came to Doris's ears!

He groaned, and then looked up as the door quietly opened. Miss Jones's golden head peeped in.

"Strangers hitherto, please," she whispered, and then disappeared.

Bewildered, but relieved, George went downstairs to find Mr. Dumball flirting with his wife, who appeared to have accepted the situation quite naturally. His blood boiled, but invited to look over a picture-postcard album with Elsie, he accepted, despite his wife's angry looks, and consoled himself with the fact he was pleasing his uncle.

Just as dinner was announced the door-bell rang. Matthew had a sudden spasm, while George's heart fell. For the big voice that inquired for Mr. Dumball was all too familiar. His brother Dick stood on the threshold.

"Ah, uncle!" as the old man, rising, with one hand still on the painful leg, greeted him cordially. "I got your letter. George—you here! and——"

He gazed at Matthew's ward with twitching mouth. The girl averted her head.

"Miss Jones," said old Dumball, introducing Elsie. "This is the nurse, Miss Brown—thoughtfully provided by your brother. My gout, you know."

Dick's powerful face glowered.

"Oh," he said shortly. "Then I must send her back."

"Who?"

"Why—er—a nurse. She's waiting in the hall. Highly recommended, but of course——"

An extra strong twinge of pain prevented Matthew from replying immediately.

"Bring her in," he managed to murmur at last. "Perhaps there could be a consultation over my case; I'm in a terrible way."

Mr. Dumball uttered the words quite cheerfully, while Dick left with the expression of one hopelessly forestalled. Doris and her husband exchanged glances of amusement; Matthew and his ward, unseen, did likewise.

"Miss Greene, the nurse," observed Dick, as he led in a dark, petite figure. She was very sweet and winsome—in the men's opinion, at least. The ladies reserved theirs.

"Welcome, my dear lady," said Dumball, cheerily. "I'm

(Continued on page 446)



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HENRY MILLER, NOW STARRING WITH MARGARET ANGLIN IN "THE GREAT DIVIDE"



JOHN DREW AND MARGARET ILLINGTON IN THE PRINCIPAL SCENE FROM "HIS HOUSE IN ORDER"



MISS LENA ASHWELL, THE WELL-KNOWN ENGLISH ACTRESS



LILLIAN RUSSELL, WHO HAS LEFT COMIC OPERA TO PLAY IN COMEDY

is making his American debut this winter. He has a well-selected repertoire of noted plays and has repeated some of his father's old favorites. He was born in 1870, educated at Oxford and became a barrister, but heredity was too strong for him, and finding the law not to his taste he went on the stage.

Plays and Players

THE theatrical season this year is remarkably brilliant, many foreign stars of the first magnitude are visiting these shores, and the American actors and actresses seem well fitted with clever and interesting plays.

The eldest son of the famous English actor, the late Sir Henry Irving, is making his American debut this winter. He has a well-selected repertoire of noted plays and has repeated some of his father's old favorites. He was born in 1870, educated at Oxford and became a barrister, but heredity was too strong for him, and finding the law not to his taste he went on the stage. During his entire career he never once played in his illustrious father's company, wishing, as he said, to stand on his own merits. In 1896 he married Miss Dorothea Baird, who created in London the original part of "Trilby" in the play founded on Du Maurier's famous book of that name. She is now playing with Mr. Irving on tour in this country. Besides being a sterling actor and bidding fair to follow closely in the footsteps of his distinguished father, Mr. Irving possesses no little literary skill and has written several books on historical subjects.

THE true family name of Miss Lena Ashwell, the well-known London actress, who has been such a brilliant footlight figure on the stage of John Bull ever since her triumph in "Mrs. Dane's Defense" six years ago, is Pocock. She comes of a

notable ancestry of sailors, and Neptune has played a curious part in her own career. Her grandfather was a distinguished admiral in the British navy, and her father was a captain of the royal fleet. One of her uncles was a famous marine artist, who painted a series of scenes of the battle of the Nile.

Miss Ashwell herself was born on the old-time flagship of Nelson, the *Boscawen*, since rechristened the *Wellesley*, while her parents were cruising on the North Sea. "As a child, rowed by the sturdy sailors in the long boat," she says, "I used to feel like a princess being rowed in the royal galley, and thought of my father as the king who ruled from the big ship." The actress became an expert swimmer as a girl, and while in Canada is said to have swam one of the small rapids of the St. Lawrence to the awe of an affrighted assemblage of onlookers. This season she is playing in "The Shulamite," which opened in New York in October, and repeated its London success. "The Shulamite" is the dramatization of a popular English novel and takes its name from the Song of Solomon, wherein the maid of Shulam is celebrated for her beauty and loveliness.



HENRY IRVING, THE ELDEST SON OF THE LATE SIR HENRY IRVING



WILLIAM GILLETTE AND MARIE DORO IN "CLARICE"



HATTIE WILLIAMS AND SAM WISE IN "THE LITTLE CHERUB"

MR. E. H. SOTHERN and Miss Julia Marlowe are still playing together, and this season these two famous stars have been seen in some especially artistic production.

(Continued on page 448)



All About the Newest Lamps

Glass Shades Decidedly the Thing—Bead Fringe Used—
Cheaper Shades of Silk, Cretonne or Paper

EVERYBODY uses lamps nowadays, even if the house is furnished with "all the latest improvements," for nothing can equal the

soft glow of a lamp for reading or sewing. During the last year or two quite a change has taken place in fashions in lamp shades. Where the fussy silk or paper shade once reigned supreme, the lovely new shade of art

glass is now enthroned. These shades come in all colors and in multitudes of beautiful designs, as shown by the illustrations, and are put together by bands of metal like a stained-glass window. But these shades have one unfortunate drawback—like all beautiful and artistic things, they are rather expensive. Shades of silk and of crepe paper are still used but are not quite so high style as the shades of art glass.

Beadwork is a distinctive feature of the lamp and candle shades of all sizes this year. Beads of colored or plain glass are always used. Sometimes they hang in long fringes, acting as the prisms on crystal chandeliers; at others, when the shade happens to be of silk, they are sewed over the surface in various designs, where they sparkle with the tinted light which glows through the fabric.

The shades for the lamps and candles are the part of table decoration in which the fashions change from season to season as decidedly as they do in gowns and hats. Shades of silk or paper will scarcely last through a season, so frail are they in make and coloring. Every year the up-to-date woman goes forth to get fresh ideas for this important part of her table garnishing, and the artists who design these dainty conceits in silk and net have always something new to offer. A shade of a style of several seasons back will look as odd in the eyes of the woman who knows about such things as will a small-sleeved gown during a season when large sleeves are worn.

The making of lamp shades appeals to a great number of women. If a woman attempts to manufacture any of the decorations for home herself she usually begins a simple shade for a small lamp. A very smart yet extremely simple design can be made as follows: First buy a medium-sized wire frame, which can be purchased at any lamp store very cheaply. China silk of good quality should now be gathered on the central wire and then drawn tightly to shape. In the middle of the sections a very dainty bit of lace or passementerie is secured, and in place of the usual flounce of lace is a deep fringe of embroidery silk, intermingled with drops of clear crystal beads. These shades will be very popular, for they are dainty and yet wear remarkably well.

For the hall, boudoir or reading lamp, shades of cretonne are the prettiest of the new designs. The cretonne is generally of white ground, with large

flowers, and, as with all other materials, it is cut and made to fit tightly over the frame. Reading lamps have always a fringe, as a finishing, to soften the glare for the eyes. For the hall these cretonne shades have no fringe, and the material, instead of being stretched over the frame, is set into it in different pieces, allowing it to show between the sides and around the bottom, serving as a border. Some of this sort, of umbrella shape, with cretonne of a white ground set in a frame of black bamboo, are Oriental in appearance, and both odd and pretty.

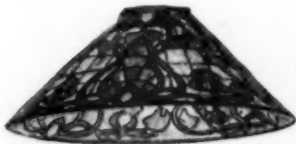
There is one paper shade which is used this year both in large forms and for table decoration. It is one also which a woman clever with her brush may make for herself. It is a plain shade, painted in water-colors, with scenes of country life, coaching and hunting. A simple band of gold is painted about the lower and upper edges for a finishing. In small sizes the shades are used for candles on the table at hunting or coaching party dinners. The large ones are very popular for use in the halls and in the sitting rooms of country homes.

Flower shades are used both for candles and small lamps. In these little shades the material is cut into the separate petals, and then pasted together to form a whole blossom—rose, poppy or chrysanthemum, as desired. These are easy for the handy woman to make, and certainly nothing could look more dainty and charming than they do on a table which is decorated with natural flowers to harmonize with them. Still these and the flower shades made of a number of little paper blossoms clustered together have had several seasons of popularity, and so are slightly passé.

In the latest shades the flower effect is produced beautifully, but in an entirely different manner. In making them a piece of white net or a thin silk of some delicate tint is cut and made up to fit tightly over a frame. The frame is never round, but a great variety of many-sided shapes are used, the pyramid and umbrella



LAMPS WITH THE NEW SHADES OF ART GLASS



A SHADE IN STAINED-GLASS EFFECT

flower may be used. Lovely shades are covered with pink and white azaleas. Above the cretonne is now stretched a gilt net, bands of glass beads are stretched between the different sides of the shade as a finishing and a fringe of beading drops from the flower edge. These shades are made small for candelabra and in larger sizes for the single candlestick or the princess lamp. When lighted they produce the effect of a bunch of flowers intermingled with brilliants. Generally no other form of flower decoration is used with one of these shades on a small table.

A lamp never should be placed in the center of the dining-table, either for formal occasions or in the family circle. Not only does it obstruct the view of those about the board, but it is sure to shine in the eyes of anyone sitting directly in front of it, causing him severe discomfort. When the dining-table is lighted from above care should also be taken upon this point. The lights should either be high above the heads of those at table, or, in the case of one of those low-hanging lamps of octagon shape, now so much in vogue, long fringes should be fastened to the lower edge.



METAL LAMP WITH TULIP-SHAPED ART-GLASS GLOBE

In the arrangement of lights and flowers for dinner parties, novelties are always being devised by the caterers and florists, but this is a subject upon which fancy literally is allowed to run riot without criticism, and a pretty artistic effect which bespeaks the individuality of the hostess is always appreciated and pleasing, provided that it does not interfere with the comfort of the guests, as by placing a high centerpiece of any sort upon a table set for a luncheon or dinner. Such a form of decoration will oblige some of the guests to lean over in their chairs or to crane their necks sideways in order to see each other, and should never be used. Low



A UNIQUE SHADE COVERED WITH SEA SHELLS AND FINISHED WITH BEAD FRINGE

decorations of candlesticks and flowers and ferns, cut or in pots, in dishes or laid upon the cloth, may be arranged in a variety of pretty ways.

If lights are placed upon the table for such occasions they should be in candelabra or in single candlesticks, arranged toward the corners of the board, and in such positions that they will not come between the eyes of any two of the guests. For the tea-table, either for the large reception or small afternoon tea, these precautions naturally need not be observed. For such form of table decoration nothing is more popular this year than the old Dutch candlesticks of brass or the tall ones of Colonial pattern, beloved of our grandmothers. A single candlestick only is placed on the small table in the reception-room, or a simple princess lamp of glass is often used instead. Whether it shall be a candlestick or a lamp is a matter of choice, and the woman who does not have either in the most approved forms may use any of the right size and make it look correct by bedecking it with a shade of the newest pattern. The photographs of lamps used in this article were kindly furnished us by John Wanamaker, New York.

The most inexpensive of all lamp shades are made of crêpe paper, and the simplest of these takes the form of a skirt of gathered paper, and the first point to be settled in making a shade, after the style has been decided upon, is the amount of material necessary. Take for example the ordinary banquet lamp. For the covering of one of those frames (18 ins. in diameter), with a single skirted shade, two rolls only are required, but for the prevailing style of double skirts three and sometimes four rolls are necessary. The underskirt is glued to the outside edge of the frame, after the wires have been first covered with a narrow strip of crêpe paper to aid in holding the glue. This skirt is half the width and twice the length of a roll of crêpe (one roll cut in halves answering the purpose). Should this skirt be too wide to suit, it can be easily altered by cutting to required width. The outer skirt is made by gathering one roll and a half of crêpe (full width) together about an inch from the top and joining the edges neatly together, glue firmly to a strip of cardboard measured carefully to encircle the neck of frame.



SHADE OF RUBY ART GLASS WITH BEAD FRINGE



PIANO LAMP WITH STANDARD OF CUT GLASS AND PINK SILK SHADE

How to Care for Lamps

THE lamps should first be collected from every room and all put together on a large tray in the kitchen. Then a big wooden box is brought out, which contains greasy cloths, soft cloths, a pair of old gloves, wick rags, scissors, chamois leather and chimney cleaners. Opinions are divided as to whether a wick should be cut or rubbed down. I would recommend a combination of ways. Rub it down with a bit of rag (which should be burned and not put back in the box), and then any stray ends of cotton cut off with scissors. Great care should be taken to hold the burner well away from the lamp when the wick is rubbed down, otherwise the charred portions are apt to fall on to it.

Once a month the burners should be boiled. Remove the wicks, and then place the whole of the burner—first releasing its various portions from one another—in a saucepan of water with a little soda, and bring to the boil. Twenty to thirty minutes' boiling will make the burners as bright as ever they were, and should any black still adhere it can be removed with a hatpin, after which the burner is boiled up again. Of course, a saucepan must be kept specially for this, and it should be either plainly marked or kept away from other culinary utensils, as food cooked in it would be unpleasantly flavored. The burners must be thoroughly dried and, if possible, put in the sun for a few minutes. Meanwhile the wicks must

have been seen to. If very dirty they should be washed out in clean suds, but usually a thorough drying in the sun or in a warm kitchen will put them in condition for burning properly. It is extremely important that they should be

perfectly dry before being put back into the oil. Daily cleansing of every lamp in use should be as much a part of the housewife's duties as making the beds.

Another precaution to take to prevent wicks from smoking is to boil them. Buy them in bunches, place in a porcelain kettle, cover with strong vinegar, bring the latter to a boil and set where the kettle will keep warm for three hours. Drain out the wicks, dry thoroughly and keep away from dust. Wicks thus soaked almost never smoke.

If chimneys are bought in quantity and boiled, they also may be prevented in a great measure from breaking. Lay some shavings in the bottom of a wash boiler, pack in the chimneys, throw a handful of salt over them and fill with cold water. Allow to come to a boil slowly, simmer for two hours, then take from the fire; cover thickly, so that they will be at least three hours in cooling. When cold, wash the chimneys in hot water, in which a little soda has been dissolved. Rinse in hot water, dry and store in a closet. Chimneys should also be washed in hot soda water.



A VERY ARTISTIC DESIGN



THE new Greek key lace, as it is called, is not at all difficult to make and forms a most effective trimming. If composed of fine thread, it is pretty for underwear or even lingerie shirt waists, while in a coarser cotton it makes a very handsome edge for centerpieces, bureau scarfs, tablecloths and curtains.

THE INSERTION.—Make a chain of 50 stitches. 1st row—1 treble on fourth chain from hook, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, * 2 chain, miss 2, 1 treble, repeat from * six times more; 3 treble on next three, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 2d. row—1 treble is worked on each treble, 5 chain between the trebles at the spaces of 3 chain, 1 double, 3 chain, 1 treble, and 2 chain at spaces of 2 chain, 1 treble. 3d row—3 chain (to form a treble), 1 treble on treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 4th row—Treble is worked upon treble and 2 chain at every space of 2 chain. 5th row—3 chain, 1 treble on treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 4 treble, * 2 chain, miss 2, 1 treble, repeat from * six times more, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 6th row—Same as 2d. 7th row—3 chain, 1 treble on treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 16 treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 8th row—Same as 4th. 9th row—3 chain, 1 treble on treble, 2 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 1 treble, 3 treble on next three, 2 chain, miss 2, 1 treble, 2 chain, miss 2, 1 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 10th row—Same as 2d. 11th row—3 chain, 1 treble on treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 10 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 12th row—Same as 4th. 13th row—3 chain, 1 treble on treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 4 treble, * 2 chain, miss 2, 1 treble; repeat from * twice more, 3 treble into the next 3, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 14th row—Same as 2d. 15th row—3 chain, 1 treble on treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 16 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 16th row—Same as 4th. 17th row—3 chain, 1 treble on treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, * 2 chain, miss 2, 1 treble, repeat from * six times more, 3 treble, on next 3, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. Repeat from 2d row for length required.

THE EDGING.—Make a chain of 65 stitches. 1st row—1 treble on fourth chain from hook, 5 treble on next five, 3 chain,

miss 2, 1 double, 3 chain, miss 2, 1 treble, * 2 chain, miss 2, 1 treble, repeat from * six times more; 3 treble on next three, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble on next two, 3 chain, turn. 2d row—1 treble is worked on each treble; 5 chain between the trebles at

the spaces of 3 chain, 1 double, 3 chain, 1 treble; and 2 chain at the spaces of 2 chain, 1 treble. 3d row—9 chain, 1 treble on fifth from hook, 5 treble in next 5 stitches, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 2 chain, miss 2, 22 treble, 2 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 4th row—Same as 2d. 5th row—9 chain, 1 treble on fifth, 5 treble on next 5 stitches, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, repeat from * twice more, 2 chain, miss 2, 4 treble, * 2 chain, miss 2, 1 treble, repeat from second * six times more, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, repeat from the last * twice more, 2 chain, miss 2, 2 treble, 3 chain, turn. 6th row—Same as 2d. 7th row—9 chain, 1 treble on fifth, 5 treble on next 5 stitches, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, re

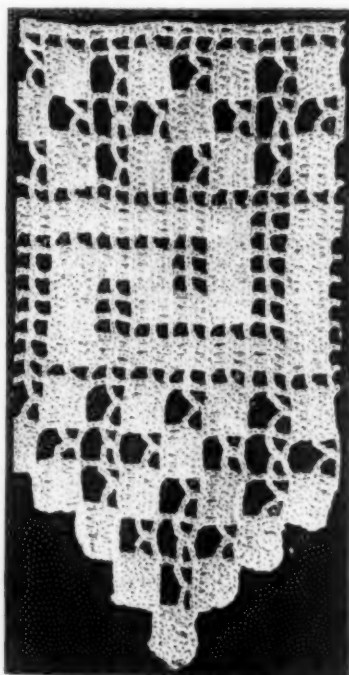
peat from * once more, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 16 treble, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 1 double, 2 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 8th row—Same as 2d. 9th row—9 chain, 1 treble on fifth, 5 treble on next 5 stitches, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, repeat from * twice more, 6 treble on next 6, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 4 treble, * 2 chain, miss 2, 1 treble, repeat from * twice more, 3 treble on next

3, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 10th row—Same as 2d. 11th row—1 chain, slip stitch to seventh treble, 3 chain to form a treble, 6 treble on next 6 stitches, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, repeat from * once more, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 10 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 12th row—Same as 2d. 13th row—1 chain, slip stitch to seventh treble, 3 chain to form a treble, 6 treble on next 6, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, repeat from * twice more, 2 chain, miss 2, 4 treble, * 2 chain, miss 2, 1 treble, repeat from second * twice more, 3 treble on next 3, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 1 treble, * 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, repeat from last * twice more, 2 chain, miss 2, 2 treble, 3 chain, turn. 14th row—Same as 2d. 15th row—1 chain, slip stitch to seventh treble, 3 chain to form a treble, 6 treble on next six, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 2 chain, miss 2, 16 treble, 2 chain, miss 2, 4 treble, 2 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 16th row—Same as 2d. 17th row—Slip stitch to seventh treble, 3 chain to

(Continued on page 450)



GREEK KEY INSERTION



EDGING LACE IN GREEK KEY PATTERN

How to Make an Empire Set for Evening Wear

BY MME. CULLINANE

EVERY woman should possess one of the new wonderfully becoming creations of "frilliness" and "fluffiness" in the dainty Empire set of scarf, hood and muff. For young ladies, for the theater, or dancing gowns, they are most effective and a very attractive addition to the evening toilet.

Of delicate shades in mousseline de soie, taffeta, lace and fur, this dainty, yet inexpensive model can be made at home, and one skilled with the needle should find it a very fascinating work. With a little thought and ingenuity, many ways of using odd pieces of lace and fur; or perhaps an out-of-date fur piece, with combination of chiffon and lace, could be quickly transformed into a "thing of beauty" at one-half the cost of the original.

Rose-pink chiffon is the material used in these models, which require for scarf and muff five rows of chiffon forty-two inches wide, seven yards of lace insertion two inches wide and two yards of pink taffeta for the muff.

Commence with the scarf; cut three strips from the chiffon four yards in length, each strip seven inches wide; each strip should be narrowly hemmed all around. Begin tucking these strips one inch from the ends; the tucks are two inches, hand run with fine silk thread, with one-inch space apart; continue this the entire length of the chiffon. When you have the three strips tucked, join with the lace insertion as illustrated.

The ends of the scarf are then finished with a little puff, for which the chiffon is cut three inches wide and forty-two inches long; shirr this across the ends of the scarf. Then join

the insertion of lace, and finish with the ruffles made from a strip of chiffon eight inches wide and forty-two inches long; gather this strip to form three two-inch ruffles one inch apart.

For the muff, to secure correct foundation, I would suggest using the stuffing of some old "pillow muff." The dimensions of this muff are sixteen inches in length and twelve inches



EMPIRE HOOD FOR BALL OR THEATER WEAR

across the center. Follow the illustration in fitting the outside cover.

To make the center muff, cut a strip from the chiffon six inches wide and seventy-two inches long. Cut the side pieces three inches wide and seventy-two inches long; the tucks are two inches, hand run, with one-inch space apart. When the three strips are tucked, join with the lace insertion.

For the first side ruffles, measure strips of chiffon six inches wide and forty-eight inches long; sew this on the edge of tucked chiffon, and turn back; finish by joining thirty-six inches of lace insertion to this edge.

For the outside ruffles, cut chiffon seven inches wide and seventy-two inches long; make a two-inch heading and two rows of shirring, one inch space apart, and a three-inch ruffle on the edge; join the edges of the lace insertion.

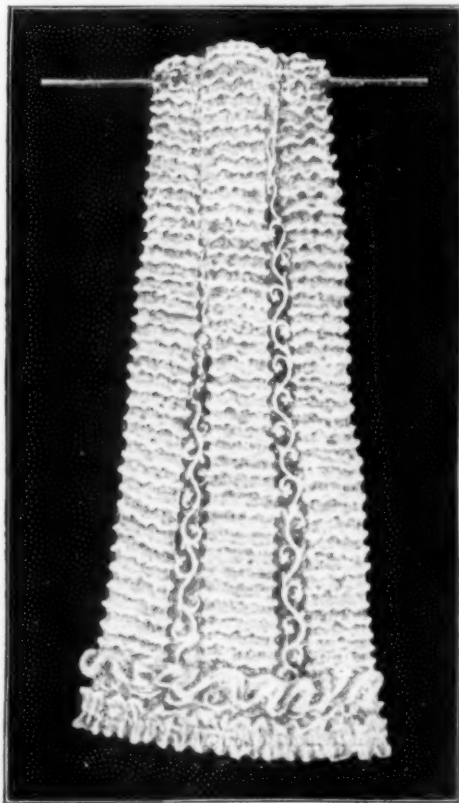
Turn the cover inside out and join across the top of muff with a little fulness. Line muff with taffeta, and make the taffeta ruffles

to fit the inside foundation. If you have an old muff foundation, you can reline it with silk, and slip over it outside covering.

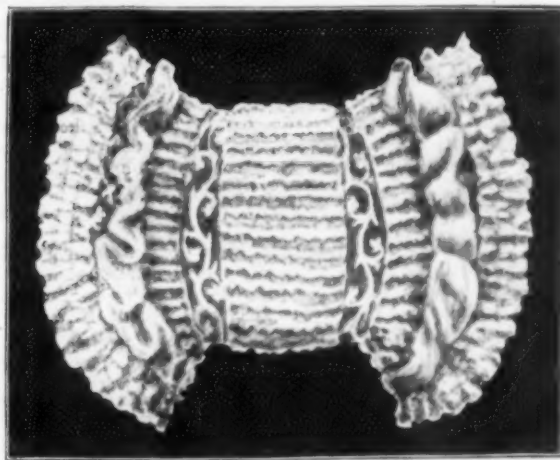
A bunch of flowers, or a large bow of soft silk ribbon, or fur head and tails add in smartness to the finish of the muff.

To make the hood for ball or theater wear, the material required is two and one-half yards of rose-pink chiffon, two and three-quarter yards of Alençon lace and two yards of pink taffeta silk. The lining and outside hood are made separately and fastened together.

Make your foundation first, of the silk. To make the crown band, cut from the silk a strip nine inches in width and forty-four inches in length; run a narrow hem on each side, and



AN EMPIRE SCARF OF CHIFFON AND LACE



MUFF OF CHIFFON AND LACE FOR EVENING OR AFTERNOON RECEPTIONS

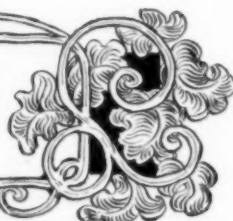
through this hem run a lace wire. Cut your crown seven inches wide and nine inches high; round the corners off at the top. Box-pleat the length of the crown band to fit the crown. Turn the hood inside out, and this is ready for the chiffon to be fitted. Cut the crown seven inches wide and nine inches high from the chiffon; shirr around the top of the crown a puff of the chiffon, made from a strip eighty inches in length and six inches in width; hem the front edge of this strip one-eighth of an inch wide; through this hem run lace wire, and draw in fulness to fit the side foundation crown band forty-four inches in length. Measure forty-four inches in length from the lace insertion, whip the lace to the edge of the puff. Cut a strip of the chiffon

(Continued on page 451)



The Wentworth Twins

A Christmas Interlude



(Continued from last month)

The exclamation was justifiable, for May's eyes were wistful, her lips quivering, as she thought of her poor, lonely little friends who loved her so well.

She turned to him impulsively, meaning to own up to her identity there and then, but at that moment Gerald Mallam approached her, half sulky, half propitiatory, and she hardened her heart and let the opportunity slip, though she nerved herself to say to Wentworth, very graciously:

"I hope to meet your little girls soon, and we are sure to get on together, for I love children."

What would happen when she did meet them, as she must do sooner or later, and as she really wished to do, though the meeting might bring swift retribution and humiliation? But, after all, what was the use of anticipating things? She would not worry about the crisis till it came.

It came very soon. They all went to church next morning, and for a time May felt softened and repentant, wishing she had not entered on this mad scheme of reprisal against Gerald Mallam, especially when she caught sight of Jessie and Gwen sitting beside their father in the Armitages' pew, their dear, rosy little faces sobered to a becoming gravity. Then came the moment when they turned and saw her. There was no doubt in their innocent young minds from the first. She might be wearing a smart tailor gown and a Paris hat, nevertheless, she was indubitably their own "ducky anzul," and no other! She could not resist smiling at them, and raising her hand with a slight gesture of recognition, lost on all save the small persons for whom it was intended and Gerald Mallam, who sat next her, and misconstrued the silent interchange of glances altogether.

"Confound him!" he thought savagely. "He's been raving about May to those kids already."

She lingered as long as she could after the service, first in presumable search for her pocket-handkerchief, found eventually in her muff; then—after the Armitages and their party were well out of the church—she must needs inspect and admire the decorations.

When there was no further excuse for delay, she emerged, with Gerald in close attendance, and found the Armitages chatting with George and Helen just outside the porch.

She exchanged hasty greetings with them, and then went swiftly down the path, where Major Wentworth stood irresolutely, the children dragging at each hand and chattering eagerly.

The moment could no longer be averted. Better to face it bravely and get it over.

"Here she is!" chorused the twins, and, abandoning their father, rushed toward her, meeting her halfway, with the exclamation:

"Oh, ducky anzul, we're so glad to see you! How pretty you look, and what are you doing here?"

III.

She caught the children to her. For the moment they were practically alone—Gerald was talking with the others, Major Wentworth was still a few paces distant.

"I'm glad to see you, too, darlings," she said, hurriedly. "But I can't tell you how I come to be here, now, though I will when the holidays are over. It's a great secret."

"Did the fairy godmother come and give you that pretty frock?" demanded Jessie.

"Well, perhaps she did; but you mustn't say a word about it to anyone, or I shall have to go back to Elmwood all by myself."

"We won't say a word, ducky anzul. We'll be as dumb as dumb, even to father," they whispered, in ecstasy at the idea of participating in such a wonderful secret.

"Oh! father—father doesn't count; he knows as much about it as you do, or he will soon," she said, and rose to face Roger Wentworth, standing by, stiff and awkward. She glanced round. The others might join them at any moment; there was no time to lose.

"Major Wentworth, I ought to have owned up to my identity last night—to you. I meant to—only—you would not be able to understand—"

"I do not understand," he said, frigidly.

"No, and I can't explain, though it is an innocent deception enough—indeed it is. Nell—Mrs. Ashley—knows all about it, of course. Will you—will you keep my secret—for a little while, anyhow? Oh, there's no fear about the children keeping it," as he glanced at them. "You'll remember that I'm Miss Meredith while I'm here, won't you, dears?"

"Course we know she's Miss Meredith," Gwen remarked to her father. "Only Dowdy—Mrs. Dowden—wouldn't let us call her that, 'cause it was so long and hard to say."

Meanwhile the little scene had not been lost on the group by the porch, of which Helen Ashley was the only one who guessed what it meant. To the others it merely appeared that Miss Meredith was making the children's acquaintance in an unconventional fashion indeed; but then wealthy young women can afford to be unconventional, even to the point of eccentricity.

"Miss Meredith seems extraordinarily fond of children," Lady Armitage remarked, watching them complacently through her lorgnette. "What a fuss she is making of Roger's encumbrances—that's what I always call them!"

"I hate children!" Gerald Mallam muttered, sullenly.

"So do I," Lady Armitage rejoined, promptly, though in a confidential undertone. "A shocking confession to make, but I can't help it. They're such nuisances. I never know what to say to them, and am always afraid of what they're going to say next! Of course, Roger is bound to marry again, sooner or later. I hope to goodness it will be 'sooner,' for until he makes a home for the children I feel bound to have them now and then. Look at them, chattering like a couple of monkeys. I wonder what they are saying—Miss Meredith seems to find it interesting enough."

As a matter of fact, the twins were now pouring out an exact enumeration and description of the contents of their Christmas stockings to May's sympathetic ears, as Helen Ashley discovered, with relief, when she joined them. The crisis was over for the present, at any rate.

She by no means shared Lady Armitage's ideas—there were times when Louisa's callous expression of them jarred horribly on Helen's sensibilities—so she greeted the youngsters pleasantly, saying:

"You will have to come over and spend a long day with me very soon. How would you like that?"

"Will Miss M—Mewedith be there?" asked Jessie, shyly.

"Oh, yes, she'll be there, right enough," laughed Helen.

"How about tomorrow?" she continued, addressing herself to Lady Armitage and Roger. "The meet is at Four Oaks. May and I are coming lazily in the motor, and shall see as much of the run as we can. Suppose you bring the children, and we'll take them with us, and home afterward, and bring them back in the evening—we're all coming over to assist at the time-honored servants' ball, you know. How will that do, Louisa?"

"Do? Why, I think you are an absolute good Samaritan to suggest such a thing," said Lady Armitage. "But it really rests with Roger."

"Thanks; it's awfully good of you, Mrs. Ashley," Wentworth said, a trifle stiffly. Then, more cordially, as he marked the twins' rapturous faces, "It will be a tremendous treat for the chicks."

It would indeed; they were dancing with glee at the very idea of it, and chortling:

"Are we really going for a wide in a motor-car, and to have you all to ourselves, duck—Miss Mewedith? How lovely!"

So they preferred the society of this singular and double-faced young woman to that of himself, their own father. He felt inwardly furious with jealousy and suspicion, though his sheer honesty forced him to confess that the arrangement was to his advantage, since it would enable him to enjoy the day with the hounds that he had determined to forego for the children's sake.

What was Miss Meredith's object in playing this mean and pitiful part, pretending for a time to be a person of importance, and why did Mrs. Ashley, who appeared otherwise to be quite a nice little woman, back her up in that deception, as she evidently did? He could not believe, being himself a broad-minded, simple-hearted person, that May Meredith's subterfuge arose from mere snobbishness, that she was ashamed of the lowly position she really held. Then what was the explanation? He thought he had discovered it when he remembered how, when they at last dispersed after church on Christmas morning, she had walked away with Gerald Mallam, chatting to him so graciously that the sullen expression that had overshadowed that young man's countenance vanished as if by magic.

He had heard enough of Gerald Mallam to know that he was what most people would consider an eligible person from a matrimonial point of view, especially eligible from the point of view of a penniless governess. Yes, that must be her object, an object understood and furthered by her hostess. Strange that otherwise nice women should have such low and paltry ideas where marriage was concerned! It was horrible to think of. Horrible! That a girl like that, a girl whom his children loved so passionately, and who must therefore be of a sweet and womanly nature, should descend to a mere mercenary man-hunt! For that was what it amounted to. The idea was ghastly. It would have been inconceivable only that it was true—or, rather, he firmly believed it to be true.

During the next few days the children were continually with their beloved Miss May. They soon reverted to the shorter and more familiar name, which sounded quite natural under the circumstances. They kept her secret, like the little loyal souls they were; indeed, they somehow had no temptation to divulge it.

A frost set in with the New Year, and they spent a good deal of time skating on the ponds near Four Oaks. Wentworth was usually in attendance, though he was not much good on the ice, while Gerald Mallam, who was an excellent skater, nearly always put in an appearance, and not only devoted himself to

Miss Wentworth, but, in spite of his professed aversion to children, went out of his way to amuse and propitiate the twins. May Meredith appeared serenely unconscious of the fact that the intercourse between the two men was of that icily civil nature that is closely akin to open hostility. Even to a casual observer it was plain that, whatever her attitude to Gerald might have been at first, they were now on excellent terms. To Roger Wentworth, who was no casual observer, but one who watched the affair with deep, if jaundiced, interest, it appeared that if Miss Meredith's aim was to become Mrs. Gerald Mallam, it was likely to be speedily accomplished.

Then all at once his suspicions were dissipated, though his mystification was increased. On Twelfth Night the Arnitages gave a dinner and a dance, to which many guests were bidden; but when the party from Cotesleigh arrived, Gerald Mallam was absent. Mrs. Ashley conveyed his apologies, and the news that he had been summoned to town—conveyed them in a manner that gave one of her hearers, at least, the impression that the "summons" was purely fictitious.

At dinner Roger found himself seated at some distance from Miss Meredith, too far off to speak to her, though he could see her distinctly. She was paler and less vivacious than usual, and he wondered—angry with himself because the wonder was more than tinged with jealousy—if that was the result of her quarrel with Mallam, for he never doubted that they had quarreled.

Afterward he wandered through the great drawing-rooms, where the dancing was commencing, speaking to one and another as he passed, but looking for only one person. She was not there, but he guessed where she was, and made his way to the rooms on the third floor, that had been temporarily converted into day and night nurseries for Jessie and Gwen.

The day nursery was empty, but from the inner room he heard prattling voices punctuated by gay trills of laughter, and knew that May had stolen up for a "good-night romp" with his lonely little girls.

(Continued on page 452)

Quaint and

Curious Keys

FROM earliest ages keys of any kind were closely connected with women, to whom they stand as the emblem of feminine supremacy in the home. This fact was so well admitted by the Romans that the bridegroom's

presentation of a bunch of keys to the bride as she crossed his threshold, to invest her with the authority of the matron, was one of the most solemn rites of the wedding ceremony. Moreover, these symbolic keys had to be returned by the wife who, when proving herself unworthy of the trust, was expelled forever from the home she had disgraced. On the other hand, the French widow of the Middle Ages, if left destitute, had the right to tear away the sacred keys of the house from her girdle and throw them in the grave of her deceased husband. By this action, commonly known as "throwing the keys in the pit," she publicly renounced all further ties and disclaimed the debts of the man who had left her unprovided for. From that moment she was left unmolested, for in those superstitious days no one would have dared to interfere with a woman who had thus freed herself from any marriage responsibility. The "power of the house" is further recalled by the gilt key, the badge of the chamberlain, who, in the exercise of his duties, has the privilege of free admittance at any time in all the royal apartments, hence the saying "A gold key opens every door."

In these comparatively small gems of the iron-workers' art of the sixteenth, seventeenth and eighteenth centuries (shown in our illustrations) no detail whatever is overlooked, and whether intended for a chatelaine bag, a jewel casket or a fortress door, the fore parts of each key are generally elaborately decorated in quite a different style of its own. For instance, the top or handle, mostly in open work, affects the shape of a bow, ring, heart, club, spade, trefoil, old castle, meanwhile supporting either a crown, monogram or fanciful device, headed maybe with a knob. It is also occasionally made to represent a pavilion, not

unlike a lantern, resting on a section similar to the capital of a column, and fashioned in the manner of horses or leaves. The stem, shaft, pipe, shank or pilaster, hollow or solid, is in its turn either smooth, damaskeen, fluted or twisted in spirals. As to the base, or wards—apt to take large dimensions—its cunning ridges, corresponding with the inside of a lock, are sometimes so fine as to recall the teeth of a comb, while in other cases the notches delineate a single Latin cross, or two interlaced, as in the case of St. George's and St. Andrew's, or, again, the interstices reveal Arabic letters.

But enough of this interesting lore. Let us turn to the rare specimens of our sketches for a fair idea of the skill of the old blacksmith in producing, with common metal, masterpieces not unworthy of his happier rivals, the jeweler and goldsmith. With astounding ease, the craftsman manipulated at will brass, iron and steel so as to delineate the delicate traceries and fretwork of gupure and church windows (Fig. 1) in contrast with the flowing volutes of Corinthian and other orders of architecture (Figs. 2, 3 and 4), including the graceful scrolls and arabesques of the Moorish schools (Figs. 3 and 2). This clever artificer did more; he exquisitely modeled famous birds, sea-horses and other winged animals (Fig. 4), dragons, dolphins and mermaids (Fig. 6). Indeed, he borrowed his inspirations indifferently from the mysteries and myths of ancient heathens, the mediæval legends, armorials of nations and families, and sometimes, too, from contemporary events. This metal craft had evidently a great fascination, since it can boast not only of several

masters of renown, but also of a royal amateur, Louis XVI. himself, renowned for his mechanical hobby, and who has left to posterity several keys peculiar for their double L's surmounted with a crown, in great demand among collectors. Their reputation greatly due, no doubt, to the position of the worker. In opposition to these ornamental keys are the strong, useful

(Continued on page 457)



FIG. 1.—HERALDIC KEY



FIG. 2.—ACANTHUS KEY



FIG. 3.—FOLIATED KEY



FIG. 4.—THE CHIMERA KEY



FIG. 5.—SOLID KEY



FIG. 6.—THE SYREN KEY

Lovely

STRONG eyesight is a priceless gift of which it behooves us to take the best possible care. Some people are most reckless in regard to their eyes. They do everything on earth to damage them, and then when the vision grows weaker or the lids become inflamed and red they regard themselves as greatly injured beings.

The brightness of the eye soon becomes dim if the proper amount of rest is not given to the delicate organ. It loses its sparkle and brilliance, and consequently its charm. Late hours, glaring light, overwork and want of sleep are most injurious to the eyes, and sooner or later the effect will be felt.

Never read in bed, either by daylight or artificial light. Do not go out without a sunshade in summer when the sun is glaring. The use of the dotted veil is also injurious. Veils should be worn only on very windy days, when they are a protection to a certain degree from the dust; but they tire the eyes far too much to be worn constantly.

Those readers who live where the roads are very white and sandy, and more especially those who cycle, will do very wisely to protect the eyes with light-blue, green or smoked glasses, which will serve the purpose both of softening the light and protecting the eyes from particles of dust. When coming indoors from cycling, it is a good plan to bathe the eyes with cold water containing a tiny pinch of boracic acid. Do not, however, rub the eyes, as this only irritates them and makes them bloodshot, and is apt to cause the lashes to fall.

If the eyelids have matter on them when one wakes in the morning, or stick together, as so often happens, they should not be forcibly opened, nor should the matter be rubbed off with the fingers, as this is apt to spoil the lashes. They should be gently bathed with a little boracic acid in water or bicarbonate of soda in water, about as much as will lie on a ten-cent piece being used in a claret-glassful of water. If smeared overnight, however, with a little white vaseline, the eyelids can be prevented from sticking.

Quite aside from the supreme usefulness of the eye by its power of sight, in the expression and appearance of this organ lies the making or marring of a woman's beauty. It is only the minority of women who seem to realize this. Otherwise, members of the weaker sex would assuredly bestow more care and attention on their eyes than they are at present in the habit of doing.

The most beautiful eyes lose their power to charm if they are dull and tired through overstrain and want of rest, or if the eyelids are red and inflamed. Late hours, too much study, mental worry and excitement, constant reading by artificial light or reading while traveling, are all methods by which the eyesight becomes impaired and the beauty of the eyes destroyed.

If, therefore, you possess good eyes and strong eyesight, do not trifle with these gifts; if your eyes are naturally weak and



Eyes

liable to be easily affected by the weather or by overstrain, there is all the more need to pay attention to their preservation.

The eyes of the pretty girl are of the shining variety, beautifully clear, and of the kind which can open widely and look one right in the face.

To get eyes like this, one must not abuse them. The girl who sews late at night, the girl who rubs her eyes, the girl who lets her lids and lashes become neglected, this girl cannot hope to have pretty eyes.

Beauty of the eyes also depends largely upon the eyelashes and eyebrows. Weak, thin or light-colored eyelashes, for instance, will spoil the expression of the best conditioned eyes, while the over-thick or ill-shaped eyebrows may make an otherwise good-looking woman appear to be quite disagreeable. The care of the brows is a very simple matter. When the hair is scanty, a little benzoated lard or pomatum should be gently rubbed into the arched eyebrow with the tip of the forefinger before retiring. Move the finger from the nose toward the outer corner of the eye, and all the hairs should be smoothed neatly in the semi-circular shape of an ideal eyebrow. Many persons have ugly eyebrows caused by irregularity in the hairs, which is due to the neglect in smoothing them down in the proper direction.

Eyebrows that are too thin may also be stimulated by the constant application of a mixture of three parts of cocoa butter and one of almond oil, while, on the other hand, if they are too thick or grow irregularly, the defect may be remedied by removing some hairs by electrolysis. Hairs in the eyebrow should never be cut with a view to stimulating their growth, as this makes them grow very irregular and causes great disfigurement.

Eyelashes, however, may have their ends clipped with scissors once in every five or six weeks, and a little vaseline rubbed on them every night, which is really all the treatment they require to make them long and curved. If the lashes fall out, the best thing is to apply a lotion composed of one scant tablespoonful of a saturate solution of boracic acid to half a pint of rose water. This will soothe the lids and prevent irritation and falling lashes.

A great many women complain that their eyelashes are too light in color and consequently spoil the beauty of their eyes. The above-mentioned mixture of cocoa butter and almond oil is very good for slightly darkening the eyelashes as well as for promoting the growth of the eyebrows, but be careful not to get any of it in the eyes as it will irritate them. Ordinary eyelash dyes should never be used unless one knows their contents, as it is very easy to injure the eye. The eyelashes can be harmlessly darkened by an eyebrow pencil, which all druggists that deal in toilet supplies keep, but this must be very carefully used, and only the very lightest application put on or it will give the face a "made up" look.

"Beauty Sleep"

WE do not attach half importance enough to sleep in our endeavors to promote the beauty of our appearance. Too much sleep or too little will have a great effect on our good looks.

Beauty sleep is supposed to be enjoyed before midnight. We cannot live without sound sleep, and we never look well or healthy nor are our complexions seen at their best save when the body has been refreshed by healthy sleep. But, like all things, this can be abused. It is quite as necessary to sleep well as to eat and drink, for during sleep the whole organization is renovated and the nervous system is enjoying healthful repose. Rest is good, but rest without sleep, with its insensibility to all surrounding conditions, would not restore us after the labors and excitements of the day.

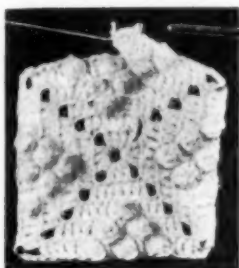
Nature asserts itself. When we are tired out the muscles relax, the eyes grow heavy and the blood flows languidly through the lungs; our thoughts become confused. In a

healthy subject fresh air, active exercise and a full life make sleep come easy. But the more regular our sleep the more conducive to health and good looks. If we do not have enough, we become languid and exhausted; if we sleep too much, our bodily and mental powers become benumbed. An overdesire to sleep points to indigestion, and a doctor should be consulted or a strict diet maintained. Children and old people need more sleep, but the average person needs about eight hours. There is no doubt that enough and not too much sleep keeps the brain in good working order.

Above all things, see that the bedroom is properly ventilated. The window left open an inch at the top will do wonders toward keeping the air pure, for the foul air thus escapes. Too cold a room is as bad as too hot; about 60 degrees is the right thing. You must remember that digestion is slower while we sleep; the

(Continued on page 457)

How to Make a Crocheted Bedspread



FORMING THE "PUFF"

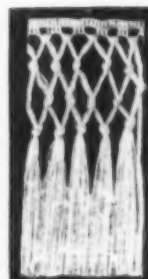
THE crocheted counterpanes of our grandmothers' day are once more all the fashion. Very pretty indeed they are and so serviceable that they "wear like iron." The dainty spread here illustrated consists of forty-

twosquares, arranged in six rows with seven squares in each row, and a deep

border of fringe all around. The work in this stitch must be done on the right side and through the back of the stitches. Use crochet cotton No. 8.

Start in center with 6 chain stitches (ch.) and join together, forming a ring, 5 ch., 3 double crochet stitches (dc.), * 3 ch., 3 dc., repeat twice from * having finished the first row all around. Row 2—3 ch., join in 4th ch. of first row, * 7 dc., last 2 fastened in same stitch, 3 ch., repeat 3 times from * and see that each repetition starts in a corner. First dc. in each row is always fastened in same stitch (2d ch.) as the preceding dc. before the 3 ch. Row 3—* 5 dc., 5 dc. fastened in one stitch, pull stitch through first dc., forming a solid puff (see illus.; this is hereafter called "puff"), 5 dc., 3 ch., repeat 3 times from *. Row 4—5 dc., puff, 3 dc., puff, 5 dc., 3 ch., repeat 3 times. Row 5—* 5 dc., puff, 3 dc., puff, 5 dc., 3 ch., repeat 3 times from *. Row 6—* 5 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 5 dc., 3 ch., repeat 3 times from *. Row 7—5 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 5 dc., 3 ch., repeat 3 times. Row 8—5 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 5 dc., 3 ch., repeat 3 times. Row 9—9 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., repeat 3 times. Row 10—13 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., repeat 3 times. Row 11—17 dc., puff, 3 dc., puff, 3 dc., puff, 17 dc., 3 ch., repeat 3 times. Row 12—21 dc., puff, 3 dc., puff, 21 dc., 3 ch., repeat 3 times. Row 13—25 dc., puff, 25 dc., 3 ch., repeat 3 times. Row 14—55 dc., 3 ch., repeat 3 times. Row 15—* 1 dc. fastened in same st. as last row, * 1 ch., 1 dc. fastened in 2d st., repeat 28 times from *, 3 ch., repeat all 3 times from *, having finished inner square with beading border. Row 16—63 dc., 3 ch., repeat 3 times. Row 17—* 3 dc., puff, repeat 15 times from *, 3 dc., 3 ch., repeat all 3 times. Row 18—* 3 dc., puff, repeat 16 times, 3 dc., 3 ch., repeat all 3 times from *. Row 19—75 dc., 3 ch., repeat 3 times. Row 20—* 1 dc. (fastened in last fastening of row 19), * 1 ch., 1 dc., fasten 2d st., repeat 37 times from *, 3 ch., making in all 39 holes, repeat 3 times from *. Row 21—85 dc., repeat 3 times. Row 22—* 1 dc., fastened as before, 3 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc.,

puff, 3 dc., puff, 3 dc., puff, 39 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., puff, 3 dc., 3 ch., repeat 3 times from *. Row 23—Repeat 22d row, but make 43 dc. between each 6 puffs. Row 24—Repeat 22d with 47 dc. between. Row 25—Repeat 22d with 51 dc. between. Row 26—Repeat 22d with 55 dc. between. Row 27—Repeat 22d with 59 dc. between. Fasten with a few single crochet and one square is finished. Sew the squares together.



THE FRINGE

THE FRINGE.—This should be made on the spread, not separately. Begin by crocheting one row of dc. on right side of the spread all around. Then another row of alternatively 3 dc. and 5 ch., forming a row of beading also all around. Then take 10 threads 2 ft. long, double, thread the loop through hole in outer beading and thread the threads through its own loop, then the next double ten threads through the next hole and so on all around. Then part the first fringe in half (10 in each half), take the halves from first and second fringe together and make a single

knot, then second and third likewise, and so on. Again part and knot as before, making in all 3 rows of knots. If border of fringe is desired broader, the threads, of course, must be comparatively longer. When finished, even the ends with the scissors.

DIRECTIONS FOR HOLDING THE HOOK AND MATERIAL.—When working crochet, the hook should be held lightly in the right hand between the thumb and two first fingers; it should be kept in a horizontal position. The work is held in the left hand; the last worked stitches should be between the thumb

and forefinger; the thread passes over the first and second finger, under the third, and over the little finger. A chain foundation is required for all the stitches forming crochet patterns.

Good crochet-hooks are of the utmost importance in forming nice even work. They should be very smooth and selected of a size suited to the material to be worked. Crochet and tricot hooks are made of steel for fine work, and of ivory, bone, wood and vulcanite for coarse work.

We take the opportunity of cautioning ladies never by any chance to put an unprotected steel crochet-hook into their pockets; accidents have been the frequent result of so doing. It should be remembered that it is scarcely possible to remove a steel hook when caught in the flesh without the aid of a surgeon.

Crochet cotton is much better to use than knitting cotton for crochet, as the twist being tighter adds much to the good appearance of the work, and makes a much neater and prettier finish.



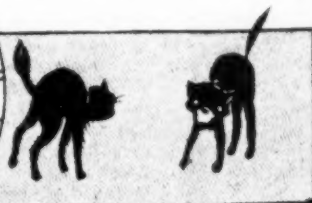
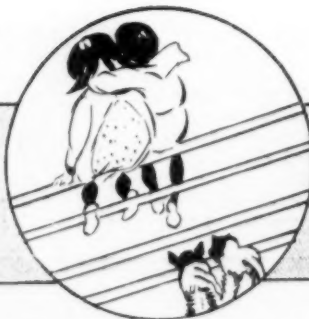
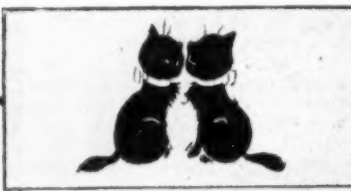
A SINGLE SQUARE



FOUR SQUARES OF SPREAD JOINED TOGETHER, SHOWING STAR IN CENTER

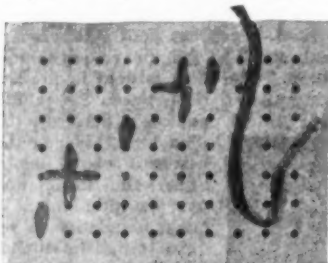
Work for Very

Little Children



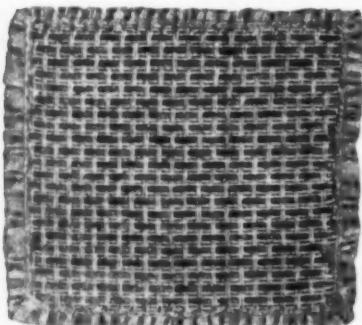
It is not always an easy thing, as every mother knows, to find employment for active little brains and fingers that will insure for the equally active little body the due amount of rest during stormy days or when it is too cold to play out of doors.

It is a great relief to everybody concerned when some occupation has been hit upon that is congenial enough to make a resting time pass happily and quickly. With quite tiny folk an appeal to the imitative faculty so marked in very young children often answers the purpose better than any other expedient. To make believe to sew has fascinations that will last for a good half-hour of quiet, and this desirable condition may be brought about by the simple agency of a stout piece of cardboard, punched with good, large holes and having a bright-colored mohair stay-lace attached, or, for want of anything better, a long shoestring. The tag of the lace does satisfactory duty for a needle, that has the merit of never coming unthreaded, and all sorts of stitches and patterns may be made, and the ingenuity and inventiveness of the small worker called into play in quite entertaining fashion. This is, of course, the earliest stage of all in learning to handle a needle, but the plan is an excellent one for the purpose. A little later on coarse canvas may be brought into requisition, and the child may be encour-



CARDBOARD WORK FOR VERY LITTLE PEOPLE

aged to work with an object on some such piece as that capital kettle or iron holder illustrated below, which consists of a piece of coarse brown canvas, just darned with two bright contrasting colors in wool. The lining and binding with ribbon would make easy work for a youthful elder sister. Then there are the animal and figure outlines on cardboard, to



CANVAS KETTLE HOLDER

(or even his) initials in the corner. The whole thing would not in this way take long to make, and then the squares would be joined together with coarse lace insertion and finished with a border of the same, and the children would have a piece of work to show of which they might justly be proud. Those of them who have a turn for designing might even draw their own patterns for the squares, which would increase the interest.



ANIMAL OUTLINE WORK FOR PRICKING AND STITCHING

Very amusing employment for children of, say, seven to ten years old is the braiding and making of paper school or hand-bags, like the one of which an illustration is given. Crêpe paper is usually employed for this, and the plait may either be the simple one of three strips of paper or a fancy weaving of four or five. When a sufficient length has been braided it is quite easy to sew it together into a bag of the shape indicated, which should then be lined with saten or some similar material. The particular example reproduced was of dark-blue paper and had a lining of cherry-colored saten, and a very pretty as well as useful article it was.

For many children anything in the form of modeling has the strongest attraction. The illustration of the "Duck Made of Modeling Clay" shows how this fascinating occupation may be made so easy that even quite small children may be amused by it. Little wooden molds are to be had with the form that is to be modeled cut out in them. The mold is laid on a flat modeling board and the cut-out part is filled with a modeling clay. When the shape is quite filled a modeling tool is run round the edge of the design and again between the two boards, so that the rough model comes easily out of its frame. Then comes the enjoyable work of molding the design with the fingers into a more perfect shape, and finishing it off with the tool. If the result is satisfactory the model can be put in a cool place to harden, and can be thus preserved; otherwise the clay can be rolled up and used over again. Children who work intelligently will very soon give up the use of the mold and take to making their own models, thus developing the sense of form and the power of observation in a very easy and pleasant way. Endless is the amusement that may be provided by this ingenious device, which is also of special value in giving interesting occupation to those less fortunate little ones whom illness or delicacy debars from the more active games and amusements of healthy, boisterous childhood.



A DUCK MADE OF MODELING CLAY

A child in good health amuses itself with every toy, every scrap of paper or morsel of wood, but when illness comes, it loses all initiative, and gradually as it recovers the natural love of action returns, and quiet amusement must be restrained to things that catch the eye and occupy the mind and fingers.

Very valuable to the mother of a sick child is a talent for cutting out in paper chains of dancers, hand in hand, sheep, dogs, horses, anything that can be placed on the bed or on a table in long lines. Baskets of flowers are also hailed with delight, and fans, boats and three-cornered hats, made of paper, give a great deal of pleasure. A child can amuse itself for hours by cutting pictures from old magazines and pasting them in a scrapbook.



A SCHOOL BAG OF BRAIDED PAPER

Children's

The Dolls'

EVERY year, a day or two after Christmas, Grace and Jessie gave their dolls a Christmas party. Sometimes they had a little tree and decorated it with strings of popcorn and bright-red cranberries, strung to look like beads, and little balls and tinsel ornaments that they saved from their own Christmas tree. But these were usually much too large, so they often amused themselves for days cutting stars and diamonds from silver and gold paper for the little tree which was almost always but a branch of evergreen stuck in a flower pot. But you can't think how pretty it looked when it was all trimmed!

This year they were tired of trees so they thought they would give the dolls a new kind of a party instead. First they hung up the dolls' stockings, but these looked so tiny that Grace and Jessie decided they were much too small to hold the presents, which, between you and me, were some of the gifts that had been given



"I'll give Violet this little chair."

out, and weren't the dolls delighted with their stockings.

Then they had a tea party at the little table and the dolls all sat up to it in chairs. You can see the chairs in the picture. Why don't you have a Christmas party for your dolls?

Page

Christmas Party

to the little girls on Christmas Day. So they hung up their own stockings instead and put up some Christmas wreaths to make the party look pretty.

Then they got out all the new dolls' furniture that Santa Claus had brought them on Christmas.

I'll tell you a secret. The dolls had seen this before, but they pretended very hard that they were so much surprised when Grace and Jessie presented it to them. Now the greatest fun of all the party was deciding just what to give to each doll.

I'll give Violet this little chair," said Jessie. "Marie Blanche can have the lovely new swing," cried Grace. "See, I've already put her in it." And so they went on until all the presents had been given

The Lost Baby

BY MINNIE N. HINDS

ON the night after Christmas, adown the dark stairs
Steals a wee lad in nightie, I wonder he dares.
But the small voices calling are stronger than dread,
Though Mamma dear tucked him all snug in his bed.

From the parlors' warm hearthstone there comes plaintive moan:
"Where, oh, where is our master, he's left us alone?"
Quickly baby boy gathers them in white chubby arm,
Sheltering close in the firelight his toys from all harm.

Soon they're sleeping together on bearskin so warm,
While the wind whistles weirdly in wild, sleety storm.
Hark—a stir in the chamber from frightened Mamma,
Crying, "Where is my darling, he can't have gone far?"

In the little lad's dreaming, one arm, flung afar,
Strikes the head of his Moo-cow, which promptly says, "Maa-a."
"Tis my baby, I hear him," cries Mother, with joy,
As she flies to the parlor and finds her lost boy.

In his crib, once more comfy, boy drowsily said,
"Course my toys they was lonesome, an' I want 'em in bed."

How to Make a Swan Out of an Apple

UNCLE JACK, who loved to play with his little nephews and nieces, had just arrived and been received with delight by all. He sat down at a table at once, and opened a little box which he carried. Out of it he took a bird, which was cut out of an apple. "Oh! a swan, a swan," cried the children. "Yes, a swan, which you can make yourselves." The swan was passed round and admired. At last one little girl said, "Yes, but our apples are all eaten." Uncle Jack had provided for this, however, and produced three rosy-cheeked apples from his pocket. Work commenced at once. Uncle Jack took out his penknife, saying, "See, I cut my apple in half, but one half is just a little bit larger than the other, cutting it downward, and a little piece of the top must be left. You cut the same. Now put the smaller half to one side, and the stalk of the apple, too. Lay the other half on your left hand. See, I cut a piece sideways from the middle, left and right out of the apple (Fig. 1), yet not cutting right through, for that would divide up the body of the bird. Now I cut away still another slice from what forms the body—on both sides, top and bottom. Now I take the piece first cut out and do almost the same again, cutting a long-way piece out of the middle

of it, and then cutting away a slice from the larger piece (Fig. 2). This is repeated with the piece cut out of the other side of the apple just in the very same way. These pieces must be laid onto the body slanting away from each other, so as to form the wings. To make the long curved neck, cut a slice from the smaller half of the apple, which we laid aside at the beginning. Cut away one-half of that slice, but take care that the little top of the apple with a bit of the peel is left on, like Fig. 3, and it must, of course, be all in one piece." "But, Uncle, however can we fasten the neck onto the bird?" asked one child. "I know," said another; "for that we must use the stalk which Uncle Jack told us to keep." "Yes," said Uncle Jack, "point the stalk to look like a nail, join it onto a long pin and fasten it onto the body, and our work is done." (Fig. 4.) Now the mother came into the room and duly admired the swan. She, however, remarked, "I think, dear Uncle Jack, that this is rather a dangerous play. Only the elder ones must use knives, and the little brothers and sisters must look on."



FIG. 1



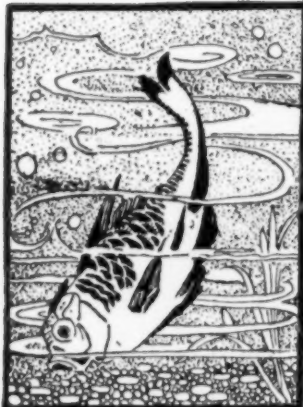
FIG. 2



FIG. 3



FIG. 4



The Proper Cooking of Fish



IN buying fish the eyes and gills must be noticed; the latter should be rose-red in

color, and the former bright and clear; but it is also necessary to test by touch as well as by sight. If the flesh "gives" very little when pressed by the finger, and the fish is stiff, it is fresh. If it is soft, and has lost all curves, and lies flat, and flabby, and straight, it is emphatically stale.

Having chosen fresh fish, the next process is to cook it.

To bake, to boil, to broil and to fry are the four most ordinary methods; but they are not always very successful from one cause or another. I give below explicit directions for all of these methods.

TO BOIL FISH.—Just remember that the less water used the better is the fish; and next, that the pan or kettle should bear some proportion to the size of the fish to be cooked in it, because we want only two or three inches depth of water above the fish at the most. Were there more, flavor would boil out into the water instead of remaining in the fish.

The water must be quite boiling, and if two teaspoonfuls of salt and a tablespoonful of vinegar or the juice of half a lemon be added to it, the color of the fish and its firmness also will be much improved. The fish must be on a drainer (secured to it by a little tape or string if necessary), and after it is gently lowered into the water and let come to a boil again (the temperature has naturally gone down when the cold fish was put in), then allow usually ten minutes to each pound of fish. Skim very carefully, or else the fish will be spoiled by dark specks of scum adhering to it when it is lifted out of the water to be dished. Do not boil furiously after the first boil up, but draw the pan aside and let it simmer gently only. Then push a wooden skewer into the thickest part, and if it comes out clean the fish is done. If it cannot be dished at once, on no account leave it in the water to keep hot, but raise it on the drainer above the pan. Cover it with a clean folded cloth, and hope for the best. The best will be a poor substitute for fresh serving; but second best is now and then our inexorable fate.

TO BAKE FISH.—After cleaning fish, such as haddock, cod, etc., an ordinary forcemeat may be used as a stuffing, and then, after skewering or sewing up the slit, the fish is placed in a baking dish or tin, and may either be brushed over with egg and dusted with sifted breadcrumbs, or cooked plainly without crumbs, etc.; but it must be thoroughly basted all the time it is in the oven, either with butter or clarified dripping. Or fish may be baked in a pie dish or a buttered baking dish, with enough milk to come up to its surface, but not to cover it.

Another method is to butter a fireproof dish, and after strewing it with breadcrumbs and minced parsley and onions (four ounces of breadcrumbs to two ounces of parsley and one ounce of onion), lay the fish, which may be either small flat fish or slices of fillets of fish, and dust it liberally with the seasoning mixture (to which mushrooms, when in season, are a very nice addition). Then add a little fish or other stock, just enough to moisten, and not to "drown" the fish—that is, it must come up to but not over the fish—and bake in a moderate oven.

TO BROIL FISH.—Score it deeply with a knife, cutting down to the bone; rub it with salad oil and season it with pepper and salt. Then place it on a hot and greased gridiron over a perfectly clear fire, and cook it quite close to the fire, turning it once in the process, until it is crisp and firm and of a delicate golden-brown color.

TO FRY FISH.—The whole secret of successful frying of fish lies in the temperature of the frying medium. Ignorant cooks blame the pan or the fire or the kind of fat insisted upon by the mistress—anything rather than their own want of care or want of knowledge—and it is very difficult to persuade them that flabby and greasy fish is fault and not misfortune.

FAT FOR FRYING.

The best mediums for frying, in ordinary houses, are clarified suet, clarified dripping or clarified fat. Butter is an extravagance, and it is also a whimsical medium in the hands of inexperience, as it boils at a lower temperature, and is apt to burn. Oil is too expensive—and quite unnecessary.

HOW TO CLARIFY.—To clarify, cut up into small pieces whatever fat is to be used (the trimmings of roasts or cutlets, the fat skimmed from soup or stock may all be used for this), and put them into a saucepan. To every pound add half a pint of cold water, and put on the saucepan lid. Bring rapidly to boiling point. Then remove the lid, and continue boiling until all water has evaporated. This will be seen when the fat ceases to bubble. Strain the fat off into a clean basin after it has cooled a little. The skin and all impurities will remain, and the pure fat, which should be almost white and absolutely tasteless, will, when cold, form a firm cake in the basin. This fat can be used again and again for frying; but after each time it should be poured into a basin of cold water, when any particles left in it from cooking will fall to the bottom, and the pure fat remain on top, ready to be removed, melted, and stored again in a clean basin. Lard is not a satisfactory medium, as, unless the cook is most careful, some trace of it clings to the things fried in it. A thing which needs careful watching is the rising of the fat. If the pan be too full it may boil up and over in a moment, and many a fatal fire has been caused by want of care in this respect. Fat in such quantities as are needed for frying should never be on an open fire.

PREPARING THE FISH.—Having suitable fat, at the proper temperature, how shall the fish be made ready for frying? First, it must be cleaned, as usual; then wiped absolutely dry by rubbing and patting it with a clean cloth—this, whether it be fillets, steaks or whole fish. The next process is to coat it with crumbs, or flour, or batter.

CRUMBS.—The crumbs should be ready and waiting—they should not be prepared at the last moment—and wise cooks collect all stale bread, dry it in the oven, and grating crusts and crumbs separately keep a supply of each in tin boxes or stoppered bottles, ready for emergencies. At least an hour before cooking spread a sheet of paper on the table and cover it with crumbs. Then have a well-beaten egg in a cup (adding a teaspoonful of salad oil and the same quantity of water if possible), and having seen that the fish is really dry, brush it all over with egg. It is much better to do this than to have the egg on a dish and roll the fish in it as some do—with the result that the surface is very unequally coated. Then turn the fish over and over on the paper on which the crumbs are spread, and leave for half an hour in the crumbs. Then shake lightly and roll in some finer crumbs well sifted (from crust, and thus slightly browned), and leave for another half-hour, when it will be in perfect readiness.

FLOUR.—If flour is preferred, have it very dry and well sifted, and proceed in the same way as with crumbs; but dip the fish in milk instead of brushing with egg and breadcrumbs, and be sure not to turn over in the flour until all dripping of milk has ceased.

THE ACTUAL FRYING.—Have the fat not less than three inches deep, and heat it until it has boiled for several minutes. Then have the fish either in a frying basket or on a wire drainer, or the humble but quite satisfactory perforated slice or soup spoon, and plunge it at once into the boiling fat. It will be coated immediately with an invisible garment of albumen, through which fish flavor cannot pass into the fat, nor can fat enter into and spoil the fish. As soon as the fish is crisp and lightly browned, lift it out and drain it well on brown paper. It should be absolutely free from grease, and should not leave the slightest trace of frying upon the dish on which it is served.

Oyster and Fish Dainties

BY MRS. SARAH

for Entertainments

MOORE

ONE of the most difficult tasks of the woman who entertains in a simple way is to decide what to serve at the various supper parties, luncheons, evening card parties, etc., of the winter. The following recipes for oyster and fish dainties certainly fill a long-felt want as most of the dishes are novel as well as appetizing and are not at all extravagant to make:

LOBSTER A LA ROUEN.—Slightly brown in a saucepan one small cut-up onion with a little butter. If you have a

little clear meat gravy add it to the onion and enough flour to make consistency of cream, add one bay leaf, one saltspoonful of salt, half as much pepper, also one saltspoonful of celery seed. Let this come to a boil, then simmer gently for ten minutes, strain and add half a pound of fresh mushrooms, or one can of mushrooms if you have no fresh ones; simmer ten minutes longer. If you have a boiled lobster cut it up in good-sized pieces (or canned lobster will do), put it into the sauce, cover the pan closely and stand it over hot water for ten minutes. Fill paté shells with this, place on toast and serve.

LOBSTER CHOPS.—Cut half a pound of boiled lobster into small pieces. Put about two ounces of butter in a pan and when it bubbles sprinkle in one tablespoonful of flour, cook it and then pour in a cupful of boiling cream and the cut-up lobster. Stir it until it is boiling hot, take from the fire, and when slightly cooled stir in the beaten yolks of three eggs, a very little grated nutmeg, also a mite of cayenne pepper and salt to taste. Put on the fire again just long enough to set the eggs. Turn the mixture out on a buttered platter. When cold, form into chops about half an inch thick, pointed at one end. Dip them in breadcrumbs and egg and fry in boiling lard. Stick a lobster claw into the end of each chop after it is cooked. Decorate the dish by putting the tail of the lobster in the center with the head and long horns on the tail and the chops arranged around the dish.

BROILED LOBSTER.—To prepare this delicacy it is necessary to have a live lobster. In order to kill the fish at once insert a sharp knife into its back between the body and tail shells, severing the spinal cord. Split the shell the entire length of the back, remove the stomach and the long vein, which is the intestinal canal, crack the large claws and lay the fish as flat as possible. Brush it over with melted butter, season with salt and pepper, place on a broiler with the flesh side down and broil slowly until a delicate brown. Twenty minutes is usually enough. Turn over the broiler and cook for ten minutes longer. Serve



BROILED LOBSTER

Served with it are
and Roque-

FOR A LATE SUPPER

olives, French rolls
fort cheese.

boil slowly for twenty minutes, then plunge in cold water, drain and cut in slices, mixing with the same quantity of chopped celery. Put in salad bowl and cover with mayonnaise dressing. Garnish with slices of lemon and celery leaves.

BAKED SCALLOPS.—Fill a buttered pudding dish with alternate layers of cracker crumbs and scallops, moisten with milk, season with bits of butter, salt and pepper, cover with crumbs mixed with melted butter and bake until brown, from twenty to thirty minutes. Individual shells can be filled

with the mixture, which is a more ornamental way of serving them.

LOBSTER BAKED IN THE SHELL.—After removing the meat from a boiled lobster, put it in a saucepan with one gill of cream or rich milk, season to taste with salt and cayenne pepper. Add also a dessertspoonful of butter rolled in the same amount of flour; stir well to keep from oiling, and when it is well mixed, pour the ingredients into the lobster shell and bake in oven until a light-brown color.

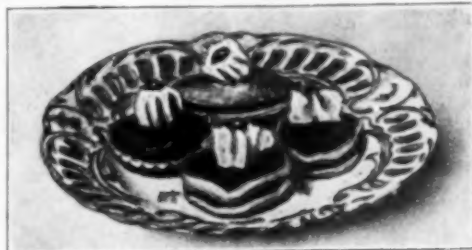
DAINTY FISH PASTIES.—Take one pound of any white fish, like halibut, codfish or haddock, free it of skin and bone and pound or mash it up with two tablespoonfuls of butter and the same amount of breadcrumbs. When reduced to a paste, add two well-beaten eggs and salt and cayenne to taste. Blend thoroughly and make into little pats about half an inch thick. Dip into egg and cracker crumbs and fry a golden brown. Place between squares of pastry which has been baked. A star of whipped cream may be placed on top like illustration.

FISH SALAD.—Take two cupfuls of cooked fish, half an ounce of horseradish and one chopped, cooked onion, also a quarter of a slice of fresh cucumber, or if you cannot get that, use a little chopped green pepper, and add three cooked potatoes cut in small pieces. Sprinkle these ingredients with some lemon juice and pour over them a sauce made as follows. Be careful to put in the ingredients in the order in which they are given: First put the yolks of two raw eggs in a

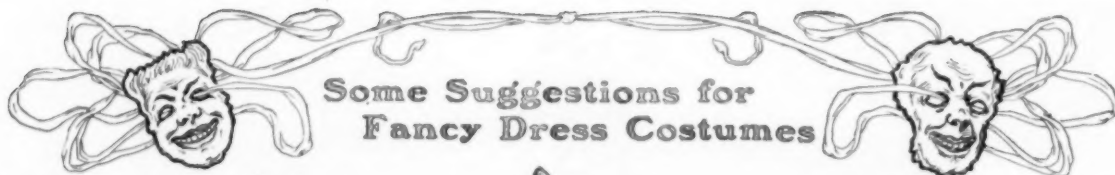
(Continued on page 458)



SALMON SOUFFLE



DAINTY FISH PASTIES



Some Suggestions for Fancy Dress Costumes

At this season of the year we have many requests for ideas of masquerade costumes which can be made up at home. In response to these inquiries we have illustrated on these pages some masks of novel character that may easily be made up by the amateur dressmaker with the aid of McCall Patterns.

THE "Pierrot" is made up by pattern of ladies' pajamas, No 9386, in white muslin, decorated with large balls of red chenille. A frill of muslin is sewed to edge of collar, which should be starched, and a red bow at neck adds to the jaunty effect. A large size of the pattern, much larger than the wearer's

of deep violet, or may be black with linings of contrasting color. This pattern might also be used as domino with hood, and is effective in any color—blue, red, green and yellow dominos making a striking appearance and pleasing contrast to the motley garb of the usual fancy dress assemblage. Pattern No. 1206 is cut in 3 sizes, small, medium and large. Price, 15 cents.

In the "Hussar," fashioned from jacket pattern No. 1264, worn over ladies' knickerbockers, No. 9360, we have a novel and dashing costume. This would be effective made



MCCALL PATTERN No. 9626

figure demands, is better for this costume. No. 9386 is cut in 6 sizes, 32 to 42 inches bust measure. Price, 15 cents.

THE "Mme. Butterfly" is dressed in a kimono fashioned after the true model, such as is in use in Japan. It is pictured as made of a strikingly figured Japanese silk or cotton crêpe, showing a large chrysanthemum design in black and yellow. The pattern is No. 9626. Cut in 3 sizes, small, medium and large. Price, 15 cents.

THE "Portia" costume is No. 1206, made up with cap but without hood, in satene



MCCALL PATTERN No. 9386



MCCALL PATTERN No. 1206



MCCALL PATTERNS Nos. 1264-9360

up in red flannel or other inexpensive goods, and trimmed with black and gold. The hat could easily be made up by the handy home milliner on a pasteboard foundation, covered with the bearskin cloth so much used this winter in children's coats, with tinsel braid and a pompon of white horsehair or feathers. Riding boots, sword and belt complete the outfit. Jacket pattern No. 1264 is cut in 5 sizes, 32 to 40 inches bust measure. Price, 15 cents. Knickerbocker pattern No. 9360 is cut in 6 sizes, 22 to 32 inches waist measure. Price, 10 cents.

A PRETTY idea is a picture post-card costume, taking any becoming design, making it up in white or postman's gray, and decorating with the pictorial post-cards now so much seen.

THE Empire costume, No. 9504, with the scarf, hat and fan of the period, is a charming one for a masquerade. Developed in some softly draping veiling or silk of the newest evening shades it would not only serve the purpose of a festive occasion such as a costume dance for dinner, but would be useful as a house gown. The pattern is cut in 5 sizes, 32 to 40 inches bust measure.

Price, 15 cents.

THE automobile craze may be responsible for many pseudo-chauffeurs and auto-girls at the fancy dances this season. Our pattern No. 1042, with the hood, makes up a realistic auto coat. For just this temporary use it might be made up of paper muslin or sateen in gray, and have the effect of some of the swell silk-rubber garments. The goggles are necessary to give character to the costume, and the horn may add to the gaiety of the occasion. No. 1042 is cut in 6 sizes, 32 to 42 inches bust measure.

Price, 15 cents.

THE huntress, or "Diana Up-to-Date," as it might be called, is a costume which can be made to look very pleasing and original. Made of hunter's green cotton plaid, with facings or pipings of bright red, the ensemble completed by the Alpine hat with a gay feather, and the accouterments of the chase, such as gun, cartridge belt, horn, etc., as one may wish to wear, altogether this might be developed into a



MCCALL PATTERN No. 9504



MCCALL PATTERN No. 1042

BLONDES should avoid the lighter shades of blue, which are apt to give an ashy hue to the complexion. Brunettes cannot wear blue becomingly, since this shade, when shadowed by a yellow skin, enters into a composition of green, and the tawiness of the complexion is increased.

Green is a dangerous color for brunettes, but well adapted for the fair. A pale brunette can effectively wear red; it heightens the effect of brune beauty. Yellow is highly becoming to the pale brunette also, and especially by gaslight.

really effective costume. The patterns used are No. 1264, ladies' jacket, in 5 sizes 32 to 40 inches bust measure, and No. 9638, ladies' skirt, in 6 sizes, 22 to 32 inches waist measure.

Price of each pattern, 15 cents.

BESIDES the costumes illustrated many more might be suggested in the making of which McCall Patterns could be used with advantage. No. 9642, ladies' sailor costume, with short skirt and sleeves, would make a jaunty sailor girl's "rig." No. 9758, the ladies' princess dress or slip, decorated with moon and stars cut out of silver paper, would be a pretty mask to represent "Night."

A "Witch" might be suggested in the cape No. 1236, made long and in black, the pointed hood up over the head and the usual broom or crooked staff. Ladies costume No. 1116, as "Good Luck," with large four-leaf clovers decorating each scallop. Or the "jumper" waist No. 1140, worn with short skirt made up in green and decorated with golden horseshoes and braid on each scallop, would also be effective as a "jockey" costume, topped off by a jockey cap in green and gold or brilliant scarlet.

PRETTY costumes representing the favorite flowers, such as daisy, pansy, violet, orchid, lily, etc., are always admirable, and offer opportunities for becoming color combinations.



MCCALL PATTERNS Nos. 1264-9638



MCCALL PATTERN No. 7925

The boy "clown" costume is made up by using the pattern of pajamas No. 7925. By belting in the blouse and gathering the trousers just below the knees this effect can be secured. Use a white calico with large red dots or rings and big red buttons to trim. Pattern No. 7925 is cut in 6 sizes, 3 to 8 years. Price, 15 cents.



MCCALL PATTERN No. 9279

The butterfly or fairy costume for a girl is always popular and always pretty. Here it is made up by using pattern No. 9279. The wings can be made of painted gauze, boned or wired, or of paper. Pattern No. 9279 is cut in 4 sizes, 6 months, 2, 4 and 6 years. Price, 15 cents.



MCCALL PATTERN No. 8673

The Pickaninny would be a comical character for a little boy or girl at a children's party. The night drawers pattern No. 8673 made up in white muslin is all that is necessary for the costume. The rest of the make-up is left to the discretion of the home-folks, as far as the use of the false face or burnt cork is concerned. A wig may be used, or the hair of the child done up in little "pigtails" as shown. No. 8673 is cut in 7 sizes, 2 to 8 years. Price, 10 cents.



MCCALL PATTERN No. 9511

The Duchess by Gainsborough is a stunning costume for fancy dress affairs. Here we have it suggested for a girl. By the use of a woman's big picture hat and a wig, a little touch of rouge and penciling the eyebrows a very quaint, picture-like look can be given to the youthful face. For the costume we suggest a small size of Empire dress No. 9511 as the foundation, letting the skirt train, adding the fichu effect and scarf, all in some soft white material. Price, 15 cents.



MCCALL PATTERN No. 9383

There is hardly ever a masquerade party without its "Little Red Riding Hood," and this costume is made simple and easy to attain by using our pattern No. 9383 in any red material for the cape, and any desired dress beneath. This pattern, No. 9383, is cut in 7 sizes, 4 to 16 years. Price, 10 cts.



MCCALL PATTERN No. 8489

The "Farmer" is just the kind of a masquerade suit that will please the boy. Here we have it made up by using pattern No. 8489 for the overalls, with any shirt blouse to complete the costume. The big straw shade hat and a goatee of tow or frayed-out rope would give character to the make-up. Pattern No. 8489 is cut in 8 sizes, 2 to 16 years. Price, 10 cents.



252.—Ladies' Shirt Waist (Closing at the Side, with Full or Three-quarter Length Sleeves and with or without the Rolling Collar and Body Lining). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



9514.—Ladies' Waist (Full or Elbow Length, Sleeves, with One or Two Puffs and with or without Front Yoke). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 c.



1256.—Ladies' "Jumper" or Gulmpé Waist. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 10 cents.

1158.—Ladies' Slip or Gulmpé. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



No. 9254.—LADIES' PRINCESS DRESS

No. 9452.—LADIES' COSTUME

For descriptions and sizes, see opposite column.



1090.—Ladies' Waist (High or Low Neck, Full Length or Short Sleeves, with or without the Girdle). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

9254.—Ladies' Princess Dress (in Sweep or Round Length, with High or Low Neck, Full Length or Elbow Sleeves, with or without the Bertha and Cuffs). Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

9452.—Ladies' Costume (with Princess Front, High or Low Neck, Full Length or Elbow Sleeves, having the Skirt in Sweep Length, Perforated for Round Length). Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

Fancy Work

THIS month we are offering you some very exclusive novelties. French embroidered corset covers like our model are extremely fashionable at present and enormously expensive to buy ready made in smart New York shops. No. 708 is

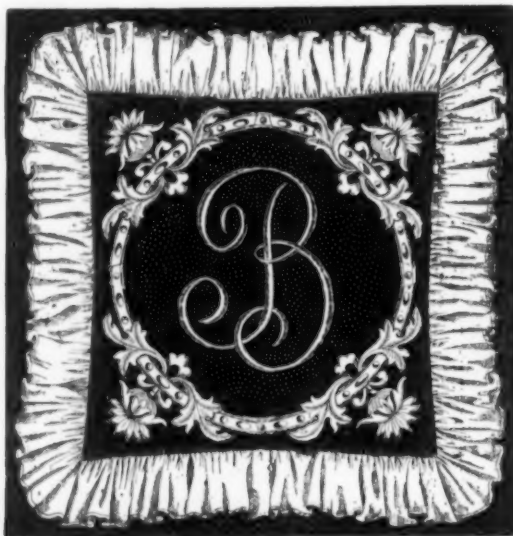


No. 713.—LACE MEDALLIONS FOR DRESS TRIMMING.—Size of each ornament $1\frac{1}{2} \times 1\frac{1}{2}$ inches, made with Duchesse Lace braid, in either white or ivory color. Each ornament can be made separately and used as desired. Pattern of 2 ornaments stamped on cambric, 15 cents. Pattern and material for working 2 ornaments, 40 cents. We pay postage. Pattern and all material for working will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each.

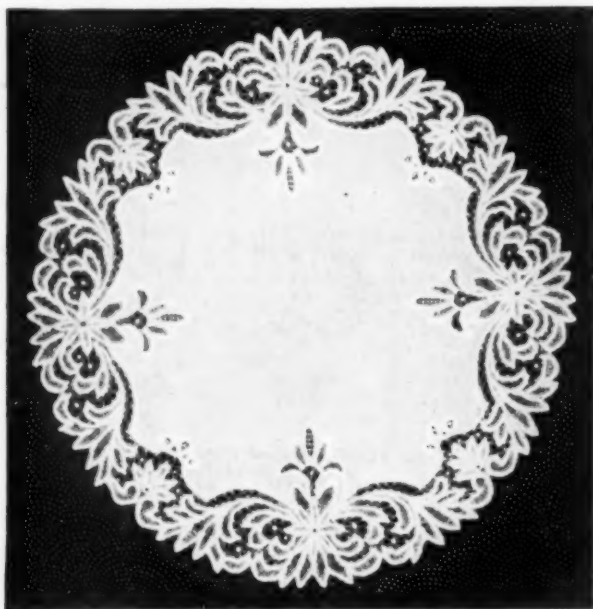
an imported Parisian design and one of the prettiest of its kind we have ever seen. Nos. 713 and 714 are lace dress trimmings. The large medallions can be used singly and the smaller trimming by the yard or singly, as



No. 712.—BABY CAP, made of a very fine quality of Taffeta silk, either white or pale blue, to be worked either in solid embroidery or in a combination of solid and eyelet embroidery. Cut in 3 sizes, 6 months, 2 and 4 years. Pattern stamped on taffeta, any size, 45 cents. Pattern and pure white embroidery silk for working, 75 cents. When ordering, please state size and color desired. We do not furnish the strings nor the ribbon rosettes for trimming. We pay postage. Pattern and all material for working will be given free for getting 4 subscribers for McCALL'S MAGAZINE at 50 cents each.



No. 707.—SOFA PILLOW DESIGN, 22x22 inches, made on very fine quality of buff or ecru Art Pillow Cloth, with any letter desired. Stamped for working, 30 cents. Pattern and mercerized cotton for working, 40 cents. Five-inch Ruffle of same material, 25 cents extra. We pay postage. Pattern will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each. Pattern and all material for working will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each. Five-inch Ruffle will be given free for getting 1 subscriber for McCALL'S MAGAZINE at 50 cents.

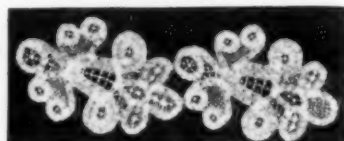


No. 711.—TABLE COVER DESIGN OR LARGE CENTERPIECE, 60x60 inches, made with Renaissance Lace Braid. Pattern stamped on cambric, 30 cents. Pattern and material for working, \$1.20. Linen for center, 45 cents. We pay postage. Pattern will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each. Pattern with all material for working will be given free for getting 6 subscribers for McCALL'S MAGAZINE at 50 cents each. Linen for center will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each.

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desired. The baby cap is made of either light-blue or white taffeta silk and is daintily embroidered. It can be inter-

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most becoming to the chubby faces of childhood. Then there are two lovely table covers and a very attractive cover for a sofa cushion that would add much to the appearance of any couchon which it is placed.



No. 709.—Large Pattern, 44x44 inches, suitable for large table or center of bedspread, made with Renaissance Lace Braid. Half of pattern stamped on cambric, 35 cents. Pattern and material for working, including linen for center, \$1.60 cents. We pay postage. Pattern will be given free for getting 2 subscribers for McCALL'S MAGAZINE at 50 cents each. Pattern and all material for working will be given free for getting 8 subscribers for McCALL'S MAGAZINE at 50 cents each.

No. 710.—Same Pattern as No. 709, but 23x23 inches. Pattern stamped on cambric, 20 cents. Pattern and materials for working, including linen for center, 85 cents. We pay postage. Pattern will be given free for getting 1 subscriber for McCALL'S MAGAZINE at 50 cents. Pattern and all material for working will be given free for getting 4 subscribers for McCALL'S MAGAZINE at 50 cents each.

The King and Queen of Italy

IT is perfectly true that the King and Queen of Italy are the most mutually attached couple among the world's royalties, and at the same time the most democratic, often employing toward equals and inferiors alike a courtesy which surpasses any royal etiquette, says the *New York Times*. When in Rome their private apartments are on the second floor of the Quirinal, looking toward the Barberini Palace. A visitor having been granted an audience is usually shown into the anteroom by Gen. Brusati or some other aide de camp, where he awaits his turn. At the proper moment the general opens the door, bows low, and the person to be received enters a small well-lighted room with white walls and decorated in eighteenth century gold moldings and furnished with red chairs in gilded frames. The king advances a step or two, then quietly seats himself and opens the conversation with gentlemanly ease. He never smokes, and so the conversation has to stand upon its own merits.

The King is an eager motorist and enthusiastic coin collector, and his collection, like his mother's philatelic treasures, is one of the best in Europe. He is always happy to have strangers make inquiries about his coins.

In character, as in personal appearance, certain contradictions have obscured the real Victor Emmanuel from foreign view. He is not the typical Italian in face that his portraits invariably make him out to be. He has red hair and a red mustache, and is only five feet three inches in height. His figure, however, is well knit, and he bears himself with much dignity and grace and always with a genial courtesy which has not a particle of pose. At the time of his marriage to Princess Helena of Montenegro in 1896 his diminutive stature formed a strange contrast to the six feet one inch of the bride. During the ceremony she knelt on a cushion, and he stood by her side, and their heads reached exactly the same height.

Although Queen Helena as a Montenegrin princess lived a comparatively humble and frugal existence at Cetinje, the fall months she usually spent with wealthy relatives in St. Petersburg, while the winter found her with her sisters on the Riviera. She is a good housewife. She writes poetry and short stories, and plays the violin by ear. Her demeanor in public is somewhat haughty in repose, but in speaking or in action, the same graceful solicitude which has made her husband such a favorite is noticed in her.

Alone of all Italians, aristocratic Florentines still affect to dislike her, and speak of her as the "Barbarian Queen." But then, these Florentines regard all people, with the exception of themselves and certain members of old Roman families, as barbarians. They never fail to conclude a chat on the King of Italy with the phrase: "Ma Ella, sa chesegli non ha neppure una goccia di sangue Italiano nelle sue vene!" ("But, you know, he has not a single drop of Italian blood in his veins!")

Which William?

DURING a conversation between the present German Kaiser and his Chancellor, the latter, in closing a remark, said:

"As the immortal William once put it, 'There's a divinity that shapes our ends; rough hew them how we will.'"

"That's pretty good," spoke up the Kaiser.

"But, by the way, when did I say that?"

—*Lippincott's Magazine*.

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Good Tricks with Dominoes

THE one who is going to perform this trick first lays upon the table ten dominoes, side by side, face downward. Anyone is then at liberty (the performer meanwhile retiring from the room) to shift any number of the dominoes (from one to nine inclusive) from the right hand end of the row to the left, retaining the order of the dominoes so shifted, however. The performer on his return makes a little speech to something like the following effect: "Now, ladies and gentlemen, you have shifted a certain number of these dominoes, as many or as few as you pleased. Now, I don't intend to ask you a single question. By a simple mental calculation, I can ascertain the number you have moved, and by my clairvoyant faculty, though the dominoes are face downward, I shall pick out the one corresponding with that number. Let me see" (pretends to calculate, and presently turns up a domino, say a three-two representing five). "You shifted five dominoes, and I have turned up a five, the exact number."

The dominoes moved are not replaced, but the performer again retires, and a second person is invited to move a few more from right to left. Again the performer on his return turns up the precise domino indicating the number shifted. The trick, unlike most others, may be repeated ad libitum without fear of detection.

The principle is arithmetical. To begin with, the dominoes are arranged without the knowledge of spectators, in the following order (the total of each domino being alone regarded):

Ten, nine, eight, seven, six, five, four, three, two, one. Such being the case, it will be found that, however many are shifted from right to left, the first domino of the new row will indicate their number. Thus, suppose three are shifted, the new order of the dominoes will then be:

Three, two, one, ten, nine, eight, seven, six, five, four, and in like manner, whatever were the number moved.

So far, the trick is very plain sailing, but the method of continuing it is a trifle more complicated. To ascertain the position of the indicating domino, after the second removal, the performer adds the number of that last turned up (in this case three) to its place in the row, one. The total being four, the domino to be turned up after the next transposition will be the fourth. Now, suppose six dominoes are now shifted, the new order will be: Nine, eight, seven, six, five, four, three, two, one, ten. (Had five dominoes only been shifted, the five would have been fourth in the row, and so on.)

The performer now adds six, the number of the domino, to its place in the row, four.

The total, ten, gives him the position of the indicator, for the next attempt—thus, suppose four dominoes are shifted—the new order will be:

Three, two, one, ten, nine, eight, seven, six, five, four.

The next calculation, 4 plus 10, gives a total of 14. The ten is in this case canceled, and the fourteen regarded as four, which will be found to be the correct indicator for the next transposition.

While the dominoes are on the table they may be made to serve for another feat of divination, an old trick, but a very good one, and comparatively little known. In this case the whole set (28) is employed. These are to be arranged by the company during the performer's absence, in any way they please, according to domino rules—a six being placed next a six, a five next a five, and so on. The performer on returning to the room (or even

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before doing so) will state, without seeing them, what are the numbers at either end of the chain.

The secret lies in the fact that the complete set of 28 dominoes, arranged as above mentioned, forms a circle, or endless chain. (The precise sequence may, of course, vary.) If arranged in a line, the two end numbers will be found to be the same, and may be brought together, completing the circle. The performer insures a break in the chain by privately abstracting one domino (not a "double"). The numbers left at the ends of the line will then be the same as those of the "missing link" (say the three-five or the six-two), which the performer has in his pocket.

The trick may be repeated, but the performer must first privately exchange the stolen domino for another, taking good care that no one sees him do so.

The reason for avoiding a "double" is that its removal does not force a break in the chain at the particular point. The numbers on either side of it, being alike, would simply be brought together, and the circle would either be complete or the break would occur at some other point, as to which the performer would have no indication.

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A Downright Sell

(Continued from page 424)

sure my recovery should indeed be speedy. Dinner's waiting; Elsie, look after Miss Greene. Dick, you'll have a wash?"

"Thanks," responded the latter, who, still surveying his uncle's ward, wiped his forehead agitatedly.

"Hot, isn't it?" observed Matthew. "Not so bad as the coast, though. When I was at Saltsea last week—"

"Saltsea!" gasped the man, as his brother had before.

"Know the place?" queried Dumball. "George, show Dick up. You'll turn in together; it's fortunate you're single men. Miss Brown, a spasm!"

Matthew suddenly clutched the girl's shoulder, while the men proceeded upstairs. They did not speak for some moments.

"Didn't lose much time!" grunted Dick at last, swilling his fevered head in a basin of cold water.

"Nor you," added George. "Going to marry her?"

"You?" queried Dick, shortly.

"It depends. You see you've the advantage of previous acquaintance."

"What!"—dropping the towel in his excitement.

"You're acquainted. Fact is, I knew Miss Jones, too. The flower shop—I strongly suspect you were my rival."

Dick shuddered, and then took his brother's hand.

"She jilted me, man."

"Evidently," responded George. "But of course, you'll go in and win."

"Humph!" Dick's brow wrinkled; he appeared troubled. "Tell you what," he observed, "suppose we toss up?"

"As you please! Heads, she's yours; tails, mine."

George spun the coin; each anxiously awaited the result.

"Confound!" The exclamation came from Dick's lips. He had won!

"Don't seem keen on it," remarked the other, laconically.

"No"—moodily. "Look here; you marry her, old chap; we'll divide the spoil afterward."

"I take the responsibility, you the cash! That's cool. If you'll do the needful, I'll be content with a third."

"I'll be hanged first! Suppose—"

"Are you dreadful boys quarreling?"

Elsie, fascinating as ever, had put in an appearance. The men looked up.

"Fair flirt," murmured George, "you've to marry one of us. Which shall it be?"

"Oh, bother!" The girl grasped an arm of each and led them off. "If you'll promise not to give me away, I'll do my best for both. Your uncle thinks I'm such an artless thing. Absurd, isn't it?"

"Dick!"

"George!"

The men glanced first at the uniform figures of the quondam nurses who emerged from a door nearby and then at one another.

The same thought occurred to both; the other was on cordial terms with his protégé!

But Matthew's voice calling cut the scene short; with contemptuous glances the women swept by.

At dinner, Mr. Dumball proved in great form. Elsie was entirely engrossed in the men, and the nurses had no thought or look but for their robust if gouty patient. The air seemed charged with electricity.

At length the climax came. Uncle Matthew, casually comparing his watch with the clock, Dick pulled out his own watch for confirmation. A small, golden hoop rolled from his

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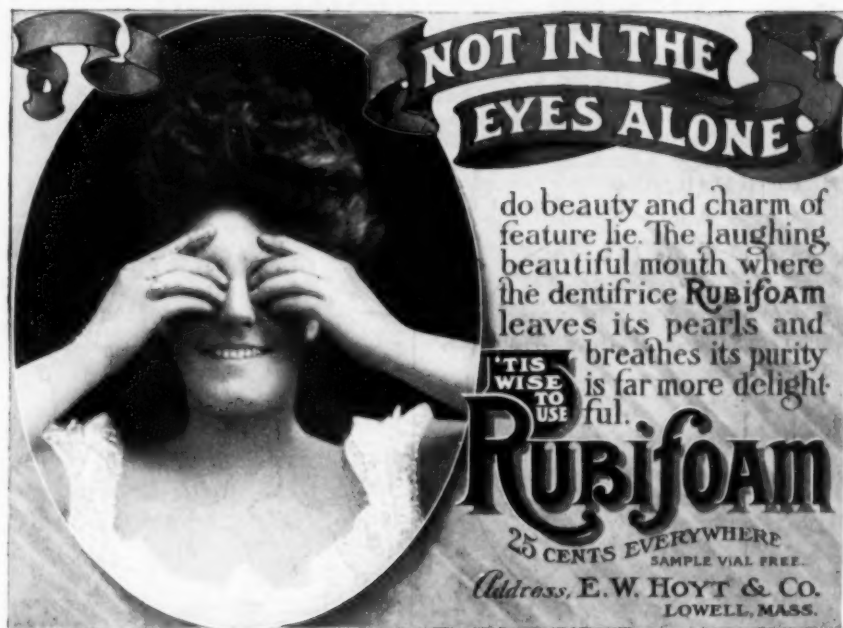
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pocket to the floor. The man blushed violently; "Miss Greene trembled.

"Usually carry wedding rings with you?" queried old Dumball, grimly. "This isn't Saltsea!"

"W—what!" stammered Dick, while a sudden thought occurred to George. His brother had been masquerading too!

Matthew pushed his plate aside.

"The comedy's ended," he observed, in a hard, judicial voice quite unrecognizable. His words came slowly. "It shows the frailty and sordidness of human nature. I'm quite aware neither of my nephews are in a state of single blessedness."

All, save Elsie, jumped to their feet.

"Don't be alarmed," continued the old man, sternly. "I repeat, you're both married. Returning from Europe, it was my intention to ascertain whether my relatives were men or fortune-hunters. At Saltsea last week on—er—business, I accidentally learned you were there too—on your honeymoon. The idea then occurred to me to send the letters I did. And the result? Instead of frankly telling the truth, and sending me a piece of wedding cake—"

Matthew's indignation and sorrow choked his words; Elsie gave a cry.

"Don't be too hard on the poor boys," she said, sidling up to him. "It was the impulse of the moment, I'm sure. They're so nice; I love them both." The ladies shuddered. "And your beautiful nieces—aren't you proud of them!" The ladies recovered.

George and Dick stared dumbfounded at the girl's eloquent pleading, while Dumball himself proved visibly affected, especially when she threw her arms around his neck and kissed him. The action was irresistible.

"You're a jewel, he observed. As you say, perhaps I'm a bit hard. What do you advise? I rely so on your judgment, dear."

"Why, don't let this make any difference to their prospects. For my sake."

Once more the girl kissed him, while the brothers breathed a prayer of thankfulness.

"Very well, sweet," he replied. "If all were only like you—unspoiled and unsullied by the world! Thank heaven, you've nothing to conceal!"

"Then you don't mind—it's impossible to marry your ward?" faltered George, humbly.

Mr. Dumball laughed boisterously—he was himself once more.

"My dear boy!" he cried, "it was impossible in any case. I've had no cause for regret. Elsie and I were at Saltsea on our honeymoon too. She's my wife!"

Eating Between Meals

HOWEVER slight the meal may be, it should be fixed as to time and quantity, these being determined by the hours of the family meals and by the amount the child then eats. The kind of food should also be as carefully looked to as at other meals. Promiscuous and irregular eating should not be allowed. Children often ask for food apparently to fill the gaps between games, or when no better amusement than eating presents itself. And the child's demands are often supplied with no greater intelligence—crackers, fragments of cake, or "whatever comes handy" in the pantry are given to it.

So far as one can judge, it is more frequently these irregularities than the food taken at meal times that cause the frequent indigestion of childhood. When a child is old enough to have his meals with the adults, the "between meals" should be very light; a little milk, a cracker or a slice of bread and butter is usually enough. Of course, different diet is required for children of different ages.

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Plays and Players

(Continued from page 425)

tions. Most remarkable is their production of the historic play of "Jeanne d'Arc." On Tuesday evening, October 30, occurred the premiere in the United States of Hermann Sudermann's play, "John the Baptist," known in Germany under the title of "Johannes." Mr. Sudermann is perhaps the most popular of living playwrights in the Fatherland today.



BLANCHE BATES IN "THE GIRL OF THE GOLDEN WEST"

Most of his works are well known and well liked in this country, the most prominent ones being "Magda," "The Fires of St. John" and "The Joy of Living." In the play of "John the Baptist," Mr. Sothorn, of course, will appear in the role of John, while Miss Marlowe will be seen as Salome, daughter of Herodias. The time of the play is 29 A. D., and it is performed in five acts and a prelude.

THAT old favorite, John Drew, is this year fitted with a play—Pinero's "His House in Order"—that suits him well. He makes Hilary a very lovable fellow, and it is doubtful if ever before in his successful career he has excelled his acting in this part. He is ably supported by Miss Margaret Illington, the young actress who made such a success of the leading female role in "The Lion and the



MARGARET ILLINGTON IN "HIS HOUSE IN ORDER"

Mouse" last year in London. Each year Miss Illington's touch grows more sure and her grasp of the character she portrays firmer and more clear cut.

THIS winter is a gala time for the lovers of musical comedy, and one of the jolliest of these is "The Little Cherub," in which the inimitable Hattie Williams and Sam Wise appear. Fritz Scheff is now touring the country in "Mlle. Modiste," by far the most interesting of last season's musical productions. On tour also are Blanche Ring,

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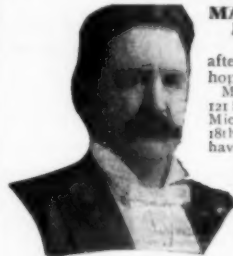
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De Wolf Hopper, Lulu Glaser and a host of other footlight favorites. But the season shows one notable defection. Lillian Russell, for years the most famous of our comic opera stars, has turned her back on comic opera and opened in New York this fall in a new comedy.



ADELAIDE KEIM IN "THE PRINCE OF INDIA"

MR. WILLIAM GILLETTE, the actor playwright, is this year devoting his talents to "Clarice," a play of his own composition, in which, supported by pretty Marie Doro, he gives a fine impersonation of the stricken young physician.

MR. HENRY MILLER and Miss Margaret Anglin are jointly starring in "The Great Divide," which has had a successful run in New York. Mr. Miller is also a successful manager, and under his direction now are "The Great Divide," "Brown of Harvard," "On Parade," "The Light Eternal," and productions of "Pippa Passes" with Mrs. Le Moyne and of "Hedda Gabler" with Mme. Alla Nazimova, the famous Russian actress.

MISS BLANCHE BATES in the last of November closed her remarkable run in New York of more than four hundred performances of "The Girl of the Golden West," and is now repeating *en tour* the



GERTRUDE ELLIOTT AS CLEOPATRA IN "CESAR AND CLEOPATRA"

great success she achieved here, and will probably continue to appear in that popular play for another year.

On the first of October David Warfield, under Mr. Belasco's management, closed his long run of six hundred and thirty-five performances at the Bijou Theater, New York, and began his tour of some of the larger cities of the country.



"THE PRINCE OF INDIA," founded on Gen. Lew Wallace's novel of the same name, is one of the finest spectacles of the winter. The stage pictures are beautiful and the action at times intensely dramatic. Miss Adelaide Keim takes the principal woman's part.

FORBES ROBERTSON and his wife, Gertrude Elliott, the sister of Maxine Elliott, are this season playing in America. Mr. Robertson is an English actor who has toured this country several times before, and always with success, and is fast becoming as famous in this country as he has long been in his own land.

FORBES ROBERTSON AS CESAR IN "CESAR AND CLEOPATRA"

BLUE BLOOD

May Be Aristocratic, but It's Liable To Cause Cold Hands and Feet

Wherever the idea that blue-blooded ancestry is the best may have originated, the fact is, physiologically speaking, blue blood is bad blood.

That is to say, the blood in the veins which is dark and appears blue through the white skin, is that portion of the blood stream laden with the waste of refuse material of the system, after the red blood (arterial) has carried real food to the tissues. "Red blood" is today the mark of Nature's aristocrat.

When, from imperfect nutrition, the blood loses its rich red color and becomes dark or "blue," the result is cold hands and feet, and more or less palpitation of the heart, as well as general weakness. Coffee drinking, in many persons, causes blue blood and does not insure any coat-of-arms or ancient pedigree—except the ancient habit of coffee drinking itself. A "blue-blooded" woman writes:

"I drank coffee for ten years, my head was dizzy, I had constant heartburn, could not sleep nights, my hands and feet were cold summer and winter, my blood was poor and thin (Blue Blood!)."

"Seeing so much said in praise of Postum in the papers, my husband and I decided to try it. That was more than a year ago, and we have used it ever since.

"Now my head is not dizzy, my hands and feet are always warm, my nerves are steady and I can sleep all night. A few weeks ago, calling at a friend's house, they said, 'What in the world have you been doing? You look ten years younger. I never saw you look so well.'"

"When I told them it was on account of Postum, that I had quit drinking coffee, they could hardly believe it. But some time after that they told me they had been using Postum, too, had quit coffee and were so much better every way." Name given by Postum Co., Battle Creek, Mich. Don't fail to read booklet, "The Road to Wellville," in pkgs. "There's a reason."

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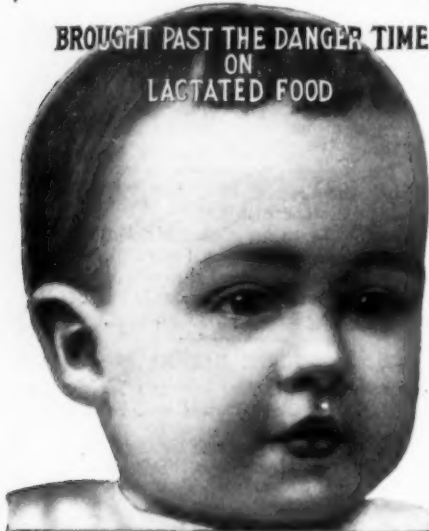
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Dept. 3, 125 Kingston St., Boston, Mass.



A Novel and Pretty Crochet Insertion and Edging

(Continued from page 428)

form a treble, 6 treble on next 6 stitches, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, * 2 chain, miss 2, 1 treble, repeat from * six times more, 3 treble, 2 chain, miss 2, 1 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 7 treble, 3 chain, miss 2, 1 double, 3 chain, miss 2, 1 treble, 2 chain, miss 2, 2 treble, 3 chain, turn. 18th row—same as 2d. Repeat from third row for the length required.

SHELL-PATTERN CROCHET LACE. (Not illustrated).—Make a chain the length required, draw up a loop through each of five successive stitches, draw through all the loops on the hook, close the cluster with one chain, * draw up a loop under the last chain, another through the back perpendicular loop of last stitch, and one through each of two next stitches, draw through all the loops on the hook together, close with one chain. Repeat from * to the required size.

For the edge:

1st row—One double into every stitch.

2d row—One double into a stitch, * pass over two stitches, 8 trebles under next stitch. Repeat from *.

3d row—One double into each stitch of last row.

When a Woman Faints

WHEN anyone happens to feel faint in a public place a crowd of people flock to help the victim by keeping away the fresh air and hastily propping up the drooping head. This is just exactly the wrong thing to do.

Three people, or four at the very most, can be of use in a case like this, and the others will be showing a finer courtesy and more good feeling by paying as little notice and creating as little disturbance as possible over a woman who faints.

The first aid to the woman who begins to feel faint is rendered by her leaning forward as far as possible, bending her head down on a level with her knees. This draws the blood away from the heart, and will often stop the fainting spell from coming on.

When a woman faints in a theater or other public building, her head can be bent forward without attracting any particular notice. The blood will gravitate to the brain, and consciousness be restored.

When the patient can be taken out into a free space, place her flat on the floor without pillow of any kind. Loosen the clothing, collarbands, corsets, and sprinkle water on the forehead.

When administering smelling salts be careful not to touch the unconscious patient's face with the salts themselves, for the skin may be burnt.

In using aromatic ammonia the quantity is thirty drops to half a glass of water.

Never allow a fainting person to let the head fall backward.

Have as few people around the patient as possible, for the excitement of a curious crowd communicates itself to the patient, who, as she slowly gains consciousness, develops a nervous and hysterical state.

REMEDY FOR HEADACHE.—Putting the feet in hot water will invariably cure a headache, from whatever cause it arises. The head aches when, from any cause, the little blood vessels in the brain are too full. Putting the feet in hot water draws the blood from the head. Sleeplessness, by the way, results from the same cause—that is, the blood-vessels in the brain being overcharged—and this may be prevented by a hot footbath last thing at night.

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Lynn, Mass., Box B

How to Make an Empire Set for Evening Wear

(Continued from page 429)

eighty inches in length and five inches wide for a ruching around the face; sew this ruche double to the edge of the lace insertion. Now fit and tack the hood to the silk lining; put the hood on your head. Remember it must fit loosely, and not be snug, so as not to disarrange the hair. Around the neck draw in the fulness to fit, with a double pleat in the center of the crown.

Sew the cape to the hood, which is made with a ruffle of chiffon thirty-six inches in length and four inches wide; finish with a narrow hem. Measure forty-eight inches of the lace insertion, gather along both edges a double ruche of the chiffon, line this with the taffeta, and sew to cape ruffle.

For the wide ties, measure thirty-six inches in length and twenty-one inches wide, with one-inch hem on each side and end.

The butterfly bow of pleated chiffon requires a strip of chiffon seventy-two inches long and seven inches wide.

To make this hood of different material from the scarf and muff, flowered pompadour taffeta is very effective and becoming used in place of the chiffon over the plain taffeta lining, the lining should match in color the flower design in the silk.

Black Chantilly lace frames the face in graceful lines when used in place of the ruffle of chiffon at the edge of the crown band. Lace draped and caught with a jeweled ornament on the top of crown gives a dainty and charming finish.

Spangled net of green and bronze, or gold, or silver, made over light almond green taffeta, and trimmed with bows on the crown of bronze-green velvet ribbon, and a cluster of moss roses, with ties of the velvet ribbon starting from puffs of same ribbon, is particularly novel in the arrangement and exceedingly smart.

Most attractively carried out in the combination of cream-colored taffeta and bands of ermine fur is a new model shown in a very handsome hood for evening wear. At a very small cost, if one is fortunate enough to have an old-style muff or stole, these exclusive novelties can be easily duplicated at home.

The Art of Arranging Flowers

HERE are five golden rules which should be observed by those who often arrange flowers: Use plenty of foliage. Put your flowers in very lightly. Use artistic glasses. Do not use more than two, or at the most, three, different kinds of flowers in one decoration. Arrange your colors to form a bold contrast, or, better still, a soft harmony. The aim of the decorator should be to show off the flowers—not the vases that contain them; therefore the simpler ones are far preferable to even the most elaborate. Glasses for a dinner table should be either white, a delicate shade of green, brown, or rose color, according to the flowers arranged in them.

A Reminder

Two girls were going down the street when they passed a man wearing a green vest and a beaver hat.

"Oh!" said the one. "Just see what that man is sporting."

"Yes," said the other; "that reminds me; I've got to buy some quinine."

"How does that remind you?"

"Oh, just the bad taste."

—Lippincott's Magazine.

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Write Today for our beautifully illustrated Stove Catalogue No. 723 a postal card will do 75 styles to select from. Don't buy until you get it. MARVIN SMITH CO., CHICAGO, ILL.

The Wentworth Twins

(Continued from page 431)

He would not interrupt them, but stood on the hearth-rug, frowning at the dying fire. How dare she, an unprincipled little adventurer, devote herself so to his children, and what a weak fool he was to permit the intimacy! And yet—and yet—the children loved her, and children were supposed to be acute judges of human nature, while he—

The laughter subsided, and then he heard May's voice. How playful, yet how tender it sounded!

"There, snuggle down and get your little tootsies warm. Good-night, darlings. God bless you!"

"Good-night, ducky anzul. God bless you," responded the twins. It seemed to be a familiar formula.

Then she came out, closing the door softly behind her, and, seeing the grim, silent figure on the hearthrug, paused irresolutely for a moment, then came toward him timorously, as it seemed.

How fair and sweet she looked "in gloss of satin and shimmer of pearls"! Borrowed plumes, as he well knew, and he hardened his heart against her.

"You came to say good-night to the children?"

"No," he answered, harshly, though in a low voice. "I came to speak to you. Why has Mallam left Cotesleigh so suddenly?"

He had no earthly right to put such a question. He was angry with himself for putting it; but yet she did not seem exactly to resent it, though she avoided his eyes and gazed at the fire as she answered quietly:

"Because he had business in town, I presume."

"That is not the reason. He asked you to marry him?"

"Yes."

"And you refused him?"

"Yes."

"But why—why?" he demanded, none the less passionately, because he still modulated his voice so that it should not reach those sharp young ears in the next room. "You have given him every encouragement. I—everyone has seen that. Are you a heartless flirt as well as—"

"As well as what? Go on, Major Wentworth," she said, sadly, yet still gently. "What a bad opinion you have of me!"

"I don't want to think badly of you—"

"But you do, nevertheless, and I deserve it in a way, for I cannot explain. But I am not a heartless flirt, nor am I really an unprincipled adventurer. I have merely been administering a punishment that, in my opinion, is well deserved. But you would never understand, even if I could explain; and you have no right to ask for an explanation."

She moved away toward the outer door, and for a moment he made no movement to detain her. She had spoken the simple truth. He had no right to question her conduct. Yet just then he wanted that right more than he had wanted anything in the world before.

As soon as he realized that, he turned and spoke impulsively:

"Miss Meredith, forgive me. Wait just for one moment. I—I apologize. I—"

He had spoken too late. The door opened with a jerk, and May found herself face to face with Helen Ashley, who held an ominous-looking orange envelope in her hand and said, agitatedly:

"They've just brought this over from Cotesleigh, May. I hope it's nothing serious."

May took the missive, and read it aloud to her friend, ignoring Roger Wentworth altogether.

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"Missus very ill. Influenza and pneumonia. Please come at once. Susan."

"It is Emma—Mrs. Dowden. I must go to her at once," she said. May I have the carriage to Cotesleigh and the motor-car to take me back? And you will explain to Lady Armitage—won't you? Nell, dear, you have been good to me."

Their voices died away as they passed along the corridor and down the stairs, and Roger Wentworth was left alone.

Half an hour later May Meredith, well wrapped in furs, but wearing the shabby old gown and hat in which she had left Elmwood a fortnight before—it seemed like a lifetime—was once more being whirled along the country roads, though in darkness now, lighted only by the glare of the motor-lamps.

It was all over, that exciting and, in many ways, pleasant interlude. Like Cinderella when the clock struck, she was going back to her life of drudgery and dependence. She had taught Gerald Mallam his lesson, indeed; but even that small triumph must be short lived, since he would inevitably learn the truth sooner or later, when his chagrin at losing a presumable heiress would doubtless give place to relief that he was not bound in honor to marry a penniless young person. Still, remembering the mortification with which he had received his dismissal, she hoped the lesson might prove salutary.

How dreary Elmwood looked as she went up the graveled path! There was a faint light in Mrs. Dowden's bedroom, and another over the front door; otherwise the gaunt house was in darkness. From the gloom of the porch a patch of blacker shadow detached itself, and came rubbing round her skirt, purring and mewling alternately. "Kipper" at least was ready with a welcome, and that was something to be grateful for.

She picked the black cat up and hugged him; but still, despite all her determination to be brave and philosophical, the tears rose to her eyes, and her lips quivered piteously as she stood there in the darkness waiting for the door to be opened.

IV.

"Now you look a little bit more like yourself, Miss May. I declare you gave me a fright a day or two ago; but now you're on the mend. You'll get well in no time. It wouldn't hurt missus to have you down to Bournemouth with her—"

"I don't want to go to Bournemouth, Susan. You see, I've had my holiday—"

"A nice sort of holiday that was!" grumbled Susan, affectionately, as she deftly arranged her patient's cushions. "Just a few days, and then to come back to a sick house and catch the influenza yourself. I do call it too bad."

"Well, let's be thankful I didn't catch it till the rest of you were well on the way to recovery, or we should have been a nice sort of household—shouldn't we?" said May, with a smile. "Yes, I'm quite comfy, thanks, Susan. You are too good to me."

"Too good, indeed! I like that! When I think of how you nursed missus and the rest of us as long as you were able to stand on your poor little feet, I feel as I can't do enough for you, though it's little enough I can do. I only wish some other folks that could do a lot were a bit more sensible of their obligations," retorted Susan, with some asperity.

May judged it best to take no notice of the innuendo, leveled, as she knew, at her kinswoman and employer, Emma Dowden, whose illness had proved far less serious than had been anticipated, but who had been a most exacting and troublesome patient, even when the servants fell ill in turn, and the whole of



"The Danger at the Gate"

A Little Sermon on Soap

LO, The Enemy waits without the Walls!

Through the first breach will he enter,—if unwatched.

That Enemy is the Microbe of Infection.

Your Skin is the Wall, and the countless Casual Scratches, Chafings, Cold Sores, or Slight Abrasions on face, neck or hands, during the year, are the breaches which are as open gates to the Enemy.

And Soap is too often the Traitor.

Because, Soap is just *Fat* Saponified.

Fat, in any form, is the ideal food of the Microbe, you know, on which he thrives, multiplies, grows strong, enterprising and virulent.

Hence, Soap is a too ready vehicle for the transmission of Skin Diseases, and is often a hot-bed for the breeding of Bacteria.

So say the Eminent of the Medical Profession, who wage war on unsafe Soap in the interest of Public Health.

33

Now, "pure" Soap is only *safe* when it remains pure.

Being chiefly pure *Fat* saponified, it is, however, a pure food for Bacteria, which sooner or later may enter it.

So that merely "pure" Soap won't do. It must, in addition, be *fortified* against the Enemy—against Bacteria.

Resinol Soap is just pure Soap, plus the ideal Fortifier, prescribed during more than eleven years by Physicians in the most obstinate Skin Diseases.

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33

This Chemical Compound, "Resinol," though harmless to human tissue, is not advertised to the General Public, but to the Medical Profession, who, of course, know when and how to prescribe it.

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the nursing and very nearly the whole of the work devolved on May. As soon as the girl herself succumbed to the wretched complaint, Mrs. Dowden departed in haste to the South Coast resort, leaving May to the care of the servants, who were by no means sorry to get rid of their mistress for a time, for they were able to give May much more care and attention than they would have been permitted to do had Mrs. Dowden remained at home.

Susan had made great preparations this afternoon, dragging a couch in front of a splendid fire in the drawing-room, collecting all the prettiest cushions she could find, and lovingly arranging a dainty little tea-table where it would be within easy reach of the invalid.

"There, now, you look real nice," she announced, triumphantly, when she had settled May on the couch and adjusted the gay-tinted sofa-rug to her satisfaction. "I'll just set your flowers where you can see them—don't they look lovely?—and then you must lie quiet and have a little rest. I'll bring in the tea by-and-by."

"You are good to me, Susan," May said again, gratefully. It was something—a great deal—to be loved and made much of, even by her humble fellow-drudge, for Susan really was, in a way, her companion in work and misfortune. "How sweet the tea-table looks! And you are coming in to have tea with me?"

"Certainly not. I hope I know my place better," Susan answered, with that assumed grumpiness that, as May had long since discovered, should really be regarded as a mark of affection.

"But, Susan, dear, you've put two cups and saucers, and I don't expect a visitor."

"Don't you, miss? Well, I shouldn't wonder if you had one. I told Major Wentworth yesterday that you were so much better, I hoped you'd be downstairs today."

Whereupon Susan beat a swift retreat to avoid any further questions.

May leaned back among her cushions, feeling horribly nervous and flustered all at once. It was very naughty of Susan to have taken upon herself to give Roger Wentworth what was, in effect, permission to call today; but still, she could not even pretend to herself that she was vexed with the maid, whose officiousness was really promoted by genuine affection.

What did Roger Wentworth think now of her—May Meredith's—escapade? Surely he could not still be angry with her or suspicious of her, or he would not have taken the trouble to come all this distance to inquire for her more than once during the past week, and he would not have sent her those lovely flowers, that must have come from Nice, via a London florist; roses and violets, lilies-of-the-valley and fragrant narcissi, that here, in the depth of winter, brought with them the sweet promise of spring. Helen Ashley had written several affectionate and sympathetic notes, but May was sure the flowers had not come from her. If they had, there would have been a note or a card with them.

The sharp sound of the door-bell set her heart beating so violently that it seemed as though it must suffocate her. She would have risen, but felt physically unable to do so. Why hadn't she detained Susan, and ordered her not to admit Major Wentworth, if that was he? Though, knowing Susan, she also knew that the order would probably have been wilfully misunderstood.

She lay helplessly listening to the murmur of voices without, her hands tightly clasped to subdue their trembling, her small face—which had grown wofully thin and sharp of late—white and strained.

If Roger Wentworth had still entertained any hostile or suspicious thoughts concerning



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H. F. Tinnerman, Owner, IMPERIAL STEEL RANGE CO., 63 State St., Cleveland, Ohio.



Stone Oven Bottom

her, the hostility and suspicion would have vanished at the first sight of that pathetic little white face.

As it was, he was conscious of an absurd impulse to take her in his arms and kiss and comfort her, almost as he might have kissed and comforted Jessie and Gwen.

Fortunately, he restrained that impulse, and merely said in an awkward, shy, schoolboy sort of manner:

"It's awfully good of you to see me, Miss Meredith. I'm afraid you've been very ill."

"Not very. These nasty colds are tiresome, humiliating sort of things, aren't they?" May answered. Woman-like, she had pulled herself together, and, to all outward seeming, was far more composed than he was.

"Susan really ought not to have let you come in, for influenza's horribly infectious."

"Oh! I shan't catch it—though I didn't bring the children. I didn't tell them I was coming, or nothing would have prevented them from coming too. They're masterful urchins, aren't they, Miss Meredith?"

"Dear little souls, how are they?" May asked. After all, the interview was proving quite commonplace and unembarrassing. She never suspected that, although he was really as nervous as she had been five minutes before, Roger Wentworth's keen eyes noted the tender light that came to hers when she thought or spoke of the children she loved and who loved her so well.

"They've had rather a dull time of it lately, I'm afraid, since you left, and are looking forward rapturously to the end of the holidays. Hallo! what's this?"

"This" was "Kipper," who, having leisurely taken stock of the visitor, suddenly signified his approval of him by jumping on his knees.

"Why, haven't you heard of 'Kipper'?" He and the children are great friends. Come here, sir, and don't worry Major Wentworth."

The black cat leaped obediently to the sofa, and crooned under the caress of his best friend. Roger watched him abstractedly. There was no room for "Kipper" in his thoughts just then.

"Miss Meredith," he said, suddenly, "I—I want to ask your forgiveness for my abominable behavior that last evening—"

"There's nothing to forgive. I deserved it," May answered, in a low voice.

"You did not. I—I felt sure all the time that you did not, and I know the truth now. Mr. Ashley told me—"

"I did deserve it," May repeated, sadly.

"It was a mean sort of revenge to take on Ger—Mr. Mallam. I don't know what possessed me to do it, only I—I somehow felt a different person when I was over there at Cotesleigh, wearing Helen's clothes, and pretending to be something that I was not. I hadn't any idea of doing such a thing when I started, and Helen hadn't either. She only wanted to give me a good time. But when I found him there, and he took it for granted that I was—well, an important sort of person, I couldn't resist the temptation to—oh! I don't know what you must think of me."

She bent her head over "Kipper" to hide the tears that rushed to her eyes.

"Think? I think you were perfectly justified," he said, with a touch of fierceness. He was glad she had taught Gerald Mallam a lesson, though he would have preferred to have been the teacher, employing much less gentle and more primitive methods. Still, women were queer creatures. She had punished the "boulder" as he deserved, but it was quite on the cards that she might still care for him. Even at the risk of offending her, Roger felt bound to put the question, and, being a blunt and straightforward individual, he put it at once, tersely, not to say baldly.

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She raised her eyes with a swift and, he thought, a reproachful glance, and shook her head. Still, her silence did not appear in the least resentful, and he blundered on, humbly enough:

"Then Miss Meredith—May—I wonder if you could possibly care for me enough to—marry me—for the children's sake, if not for my own."

When Susan came in quietly with the tea, she heard May saying, shyly, with a happy, tremulous note in her voice:

"It's splendid to think we can take the children with us, though I thought India was too trying for them," to which he rejoined:

"Oh! but we shall be right in the hills, a glorious climate, and, of course, we sha'n't go for a year yet, as I have a long leave."

"And poor 'Kipper' will be left lamenting," said May, wistfully, caressing that complacent animal.

"Not a bit of it; we'll take him too—we'll take a whole menagerie of 'Kippers' if you want them—duddy anzul," he answered recklessly.

They both laughed, and Susan thought it high time to announce her presence by a significant cough.

"It's all right," she joyfully confided to the cook a few minutes later. "I guessed there was something up when those flowers came, and when he turned up so upset about Miss May's illness. What d'you think, cook? He was actually calling her 'duddy anzul' when I went in just now. He got that from the children. My! won't Mrs. Dowden be savage when she knows about it! She'd never have let Miss May go away for Christmas if she'd known what it would lead to. That wooing hasn't been long a-doing has it? Why, they never saw each other till Christmas. I should just love to know how it all came about."

But neither Susan nor anyone else, except the persons immediately concerned—and not all of them—ever learned the true history of that Christmas interlude.

Uses of Oils

EVERY person requires a certain amount of oil in his food in order to be healthy.

Our ancestors lived, to a large extent, on olives, filberts, chestnuts and other nuts containing oils. The present generation uses too little oil in its diet. This can be taken in the shape of the pure expressed olive oil, as an emulsified salad dressing, or by eating nuts, olives, etc. It may be a matter of choice how the system gets its oil, but a certain amount is essential to the enjoyment of good health. The good results of the habitual use of the above articles in the diet are soon shown, especially where persons are inclined to colicky indigestion and constipation. Doctors will do well to instruct their patients to use pure olive oil in moderate doses, also as a dressing for salads. Various kinds of nuts have a high dietetic value, because of the oil which they contain, and can be used to advantage. When patients incline to consumption, pure cod-liver oil ranks at the head of oily substances, but the lesser oils can also be taken in moderation.

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Quaint and Curious Keys

(Continued from page 431)

ones cut out (after the style of Fig. 5) from entire blocks of wood or iron, and carefully shaped without any decoration whatever, or showing the preliminary modeling through which even the rarest hand-made keys had to go before being turned into a thing of beauty or a marvel of mechanism.

It is in the manufacture of the base or wards of the key that the modern locksmith puts all his pride; but he aims on the contrary at doing away with all kinds of ornamentation, in his endeavors to simplify and minimize this important base, so as to produce wonderful patent safety locks as a match to the ever-bewildering ingenuity of thieves and inquisitive people—a proof of the low ebb of our present civilization, remarks a wise man, who asserts that the history of keys can serve as a guide to the increasing corruption of the various ages of the world. In the good old days when keys were invented by Theodore Samos, about 730 B.C., or, as some will have it, before the Siege of Troy, 1193 B.C., the material employed was a mere stick of wood, bent at one end like a crook just to move the bolt. However, this idea was improved upon by the Spartan key with three notches, yet by degrees, the primitive appliance not being sufficiently safe, superstitious folks attached to it some charms, a relic of which is still to be found even in some country districts of England. In this wise a stone is attached to the keys of stables and cowsheds as a talisman against the nightmare, and to this is also added a piece of horn to insure the protection of Pan, the god of cattle.

"Beauty Sleep"

(Continued from page 432)

heart beats less vigorously; we breathe more deeply. If we dream too much, this renders our repose less refreshing; probably we have been eating too much at a late hour. But, on the other hand, sleeplessness is sometimes due to wanting food, and a glass of milk or a cracker will send the restless one comfortably to sleep.

But granted that all the conditions of healthy sleep have been insured, and that we wake up refreshed, we should do all we can to bring our complexion and our appearance generally to its utmost perfection during those hours of rest. Having washed the face the last thing with lukewarm water, with a little oatmeal in it, rub on the face some skin food or emollient cream, and having administered it with a little massage, rub off with a soft rag. In this way you are turning thy resting hours to account and nourishing the skin. Happy are the people who have pursued this plan from early youth, for they will retain a soft skin to green old age.

The hands, too, can be cultured by careful tending at night, when they should always be washed with soft water and an absolutely pure soap, wiping them dry. Then with some of the many special creams sold purposely for the hands, cucumber cream being a very excellent one, they should be well rubbed all over, and a pair of soft gloves be worn, of a sufficiently large size not to interfere with the circulation.

One thing cannot be too strongly urged. Do not keep the mouth open during sleep. It is the cause of much bad health, and it is detrimental to the complexion. The nose breathing exercises obviate this. The nose is the natural organ for breathing, and in childhood especially, when it does not fulfil its proper functions the failure is apt to promote undesired growths inside, which are much more general than they have ever been. Everyone should learn simple breathing exer-

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These substitutes for silk may be weighed down with tin, glue, or iron dust, which at first sight make the fabric pretty, but after a little wear it becomes shabby, rough, and develops holes and defects.

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The basis of all soaps—that is, the soap stock formula—is largely the same; but the quality of the ingredients used is as varied as the names of the soaps themselves.

A highly perfumed, nice-smelling, high-priced soap is not of necessity a good, high-grade soap.

The basic stock in a 25c or 50c soap may be no higher grade than that in a 5c good quality soap—may not be as good, in fact—but, with the aid of artificial coloring matter and high-priced perfumes, the body of the soap is literally "doped" until it loses its identity. It is virtually masquerading in a false role. The public, however, buys and uses it in blissful ignorance of its lack of efficiency.

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cises. No one should take too much out of their nervous system, but this is one of the faults of the age. Therefore, it is all the more necessary to have plenty of restful sleep, and leave our best friend, nature, to recuperate us in her own way, we aiding her by all the means in our power, and laying the foundation of rest and repose, thus leaving a fair field and no favor to "nature's sweet restorer, balmy sleep."

Oyster and Fish Dainties for Entertainments

(Continued from page 437)

dish and pour in oil very slowly, stirring gently until it thickens, then add two salt-spoonfuls of salt, one spoonful of mixed mustard, a good sprinkling of pepper, a dessertspoonful of sugar, one tablespoonful of tarragon vinegar and two tablespoonfuls of thick cream. Serve with lettuce and tomatoes.

SALMON SOUFFLÉS.—Pound to a paste half a pound of cooked salmon, then add the yolks of two hard-boiled eggs, and also the whites after chopping and rubbing through a sieve. Now add a little salt and pinch of cayenne pepper. Dissolve a quarter ounce of gelatine and add to the rest. Mix very thoroughly and heat through, and when cold mix in a half pint of whipped cream. Pin narrow strips of paper round the top of some small soufflé cases, fill these an inch or so above the edge with the mixture. Decorate with hard-boiled egg and chopped watercress. Set on ice until they are served, when you must carefully remove the papers.

CHICKEN CUTLETS.—These can be made from cold roast chicken, but better from boiled chicken. Use mostly white meat, put it through the meat chopper if you have one, season with salt and pepper and a little celery salt. Break an egg into the chicken and stir it through. Make a white sauce with some of the liquor the chicken was boiled in, add a little cream or butter and stir in flour enough to make it consistency of cream. Put a little butter in the pan and fry these cutlets only just enough to have them a very light brown. Serve on a hot platter and pour sauce over them. Cut stars from a beet to decorate with.

OYSTERS WITH MUSHROOMS.—Boil two dozen oysters in their own liquor for one minute; drain and save the liquor. Take a pint of mushrooms—fresh if you can get them, or if not, use canned—simmer these with two ounces of butter for five minutes, season with salt and white pepper, now add the oysters, a gill of their liquor, a gill of thick, hot cream and one teaspoonful of butter cut in small bits and rolled in flour; let boil up once and serve in individual dishes.

CELERIED OYSTERS.—This is a very good recipe for the chafing dish. Drain the juice from one quart of oysters, put in the pan a lump of butter and a small cup of rich milk; when this becomes hot add the oysters, a large cupful of chopped celery and a wineglass of sherry. Serve these on hot toast.

OYSTERS IN A LOAF.—Take a long, thin loaf of stale bread, cut a deep slice from the top and scoop out the soft part from the inside, which leaves a wall all around. Fill this cavity with oysters, season them with a very little salt, pepper and tomato catsup, put plenty of little pieces of butter over the top and replace the slice of crust. Put this in a biscuit tin and pour over the loaf two spoonfuls of the oyster liquor. Have a brisk oven and bake from twenty to twenty-five minutes, basting with some of the oyster liquor from time to time. Serve very hot. This is exceedingly nice prepared in individual rolls, serving one to each person.



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OYSTER SALAD.—Heat one quart of oysters in their own liquor to the boiling point, drain them and mix with dressing made as follows: To four well-beaten eggs add one gill of cream, one teaspoonful of mustard, one teaspoonful of salt, a pinch of cayenne pepper, two tablespoonfuls of butter and a gill of vinegar. Put this in a double boiler, and when it becomes heated, cook about five minutes, stirring all the time; it will then be of the consistency of soft custard. When the oysters and dressing are mixed together, put them in a cold place. When ready to serve, mix with them one pint of crisp, white celery chopped fine.

PANNED OYSTERS.—Take the oysters, one pint, from the liquor and strain it. Put one tablespoonful of butter in a pan and as soon as melted add the oysters, shaking them about a moment to absorb the butter, dredge immediately with one teaspoonful of flour, some pepper, salt and a little mace, add the strained liquor and half a teaspoonful of lemon juice. Shake or stir until the edges curl, then serve on buttered toast.

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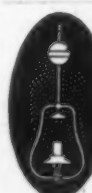
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Answers to Correspondents

Notes and Queries on Dress, Fashion, the Household, etc.

RULES FOR CORRESPONDENTS.

1. All questions to be answered in this page must be written on separate sheets of paper from letters relating to patterns, etc., and must be signed by a pseudonym or the writer's initials.

2. All communications to receive attention must be written in ink.

3. Questions on subjects dealt with in this column are not answered by mail, and they have increased to such an extent that it is impossible to give each correspondent a personal answer in the magazine. But if the readers of McCall's will note the contents for each month and will read carefully "Answers to Correspondents," they will find that many of the questions they have asked are answered in some one of the articles published, if not under the name or initial they have given. To economize space, that all our many correspondents may receive attention within a reasonable time this method is found best.

4. All letters should be addressed to the Editor of "The Correspondence Column," McCall's Magazine, 256 to 240 W. 37th St., New York City.

CURLY LOCKS.—1. It is not wise to accept an invitation from any girl whom you have met but once to spend several days with her. Before accepting such civilities it is much better to wait until the acquaintance has progressed further. 2. Slippers are always worn with evening dress. 3. Unless the gentleman is some relation or a very old friend of your family it would not be in good taste to give him a present.

F. F. W.—No, it is not correct to hold your escort's hat while seated in church. Let him take care of his own hat.

G. K. W.—1. If you sing or play it is always courteous to carry a few of your songs or instrumental pieces with you when making a visit of a few days' duration. 2. Nowadays ladies of all ages wear colors, whether married or single.

WILLIE L.—Girls of sixteen wear their skirts reaching to about three inches above the ankle.

LINA S.—If your skin is too oily and shiny bathe the face in the following lotion several times a day: Pure glycerine, one ounce; powdered borax, one-half ounce; camphor water (not spirits of camphor), one quart.

Your Photo on a Cushion Top



Wouldn't you like a picture of the baby on a Cushion Top? What would be prettier or more acceptable for a

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than a picture of your self, your sweetheart, a friend or a kodak picture of a pleasant outing or a vacation incident, enlarged on

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99 NEW SONGS for 10c

Wait till the Sun Shines Nellie, Wait Me around again Willie, So Long Mary, Waiting at the Church, Not because your Hair is Curly, Everybody Works but Father, Why don't You Try, Cherylene, Grand Old Flag, Yankee Doodle Boy, Can't You See I'm Lonely, What you gain to do when the Rent Comes Round, Holding Hands, Cross Your Heart, In the Shade of the Old Apple Tree, Blue Bell, In Dear Old Georgia, and 95 others just as good; also a list of 2000 other songs, 10c Dues Bill and a Gold-Price Ticket. All the above sent post paid for ten cts. **DRAKE MUSIC CO.**, Dept. 146, 600 Van Buren St., CHICAGO.

SUBSCRIBER.—You cannot make your hair lighter except by using a bleach, and no bleach is "perfectly harmless." It dries the hair, makes it brittle and coarse looking, and in time causes it to fall out.

MRS. S. M., South Dakota.—You can remove the muddy flavor that sometimes makes fresh-water fish unpalatable by steeping it for a short time in water in which a small handful of salt and a gill of vinegar have been added to each quart.

F. X. B.—I. If you have a very high forehead wear your hair in a rather low pompadour and pull it forward so as to hide the top of the forehead a little. 2. To the ankles. 3. Yes. 4. There are hundreds of good face powders sold that are not at all injurious to the skin.

GWENDOLYN.—The clearness and consequently the beauty of the skin depend so much upon the health of the body that no one can hope to have a brilliant and healthy complexion who suffers from indigestion, neuralgia, anamia, etc., therefore, due regard must be paid to everything which affects the general health if you want your skin to be in good condition. The best aids to beauty are abundant ablutions of the entire body, wholesome and easily digested food, plenty of fresh air and sufficient sleep. The following sulphur lotion is an excellent remedy for pimples: Sulphur precipitate, one dram; alcohol, one ounce. Shake before applying. May be used several times daily.

LUCY M. W.—Always air your dresses well and they will never be "stuffy." Clothes should never be shut up in a wardrobe immediately after they have been worn. Let the bodice of a dress hang over the back of a chair for at least half an hour before you put it away. The oldest clothes can be kept fresh and odorless if they are treated in this way. Children should be taught to turn their stockings inside out at night, and hang them over the back of a chair. All body-linen should be hung over the back of a chair at night, so air can circulate through it freely. The neat little packs of clothes, folded up and put one on top of the other, in which our grandmothers delighted, was extremely unhygienic.

MRS. R. N. T., Maine.—A very nice mixture, which will do either for a hot or cold chocolate pudding, is the following one: Grate one ounce of best chocolate (whatever kind you prefer). Add as much powdered cinnamon as would stand on a fifty-cent piece, and dissolve this in two tablespoonfuls of boil-

(Continued on page 466)

For Ironing Day



Put a teaspoonful of melted paraffine in the starch on ironing day. It lessens the work by half and gives a beautiful gloss to the clothes.

Pure Refined Paraffine

also keeps the irons from sticking. Wrap a bit of muslin round a piece and rub it on the hot face of the iron. Paraffine is handy for a multitude of household uses—best thing known to seal jelly cups and fruit jars air tight. Pure Refined Paraffine comes in handy size cakes. Ask your dealer.

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Offer 149—Cushion Cover, all ready to slip over cushion, full size, very neat pattern. Free for getting only 2 subscriptions at 50 cents each.

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Offer 275—Solid Sterling Silver Thimble, handsomely engraved, any size you wish, for 2 subscribers.



Offer 232—Ladies' or Misses' Wrist Bag, of black or brown leather; nicely lined with good material; has latest style neat leather handle; size 4½ inches; has inside pocket with coin purse. An exceptionally pretty bag. Free for getting only 2 subscriptions at 50 cents each.

Offer 139—SPECIAL—Genuine Black Seal Leather Pocketbook, with five compartments, one of which is chamois lined. Exceptional value. Free for getting only 2 subscriptions at 50 cents each.

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Offer 21



Offer 19



Offer 174

Offer 21—Ladies' or Misses' 14-karat Gold Filled Ring, Tiffany setting, set with ruby, turquoise, sapphire, pearl, topaz, emerald, garnet, amethyst or imitation diamond.

Offer 19—Ladies' 14-karat Gold Filled Ring; smooth, flat, broad; very heavy; well polished.

Offer 174—Ladies' Dainty Three-Stone Gypsy Ring, 14 karat gold filled; choice of 2 white and 1 red stone, 2 white and 1 blue, 2 white and 1 green, or 1 red, 1 white and 1 blue.

We warrant each Ring sent out to be 14-karat filled with pure gold.



Offer 20



Offer 18



Offer 175

Offer 20—Ladies' or Misses' 14-karat Gold Filled Ring, set with sparkling, genuine opal.

Offer 18—Ladies' 14-karat Gold Filled Band Wedding Ring, half round, very heavy and well made.

Offer 175 is a very Dainty Ring. Choice of Turquoise, Opal or Ruby, inlaid on each side with very fine quality of half pearl.



Offer 16

Offer 16—For 2 yearly subscriptions at 50 cents each, we will send both these 14-karat Gold Filled Rings. One is smooth, and one prettily engraved. Sizes run up to 7. Be sure to state sizes. Remember, we send both rings.

How to Order a Ring—To get correct ring size measure from star at top of "Ring Measure" with a piece of stiff paper that fits the finger and goes over knuckles. The number that the paper reaches to in your size. Send number only, don't send slip of paper. We cannot exchange rings for other sizes when wrong size is given by club raiser, unless to cents is sent us when ring is returned. 9 is our largest size in any ladies' ring.



Offer 16

Offer 286—VERY SPECIAL OFFER. Three Genuine Hand-Painted Pillow Tops; each top 22 inches square; excellent material, especially made for wear. Animal and floral designs. All three tops sent, delivery charges prepaid, on receipt of 2 yearly subscriptions.

Offer 46—One pair high-grade six-inch Steel Scissors, highly polished nickel-plated finish, for 2 subscribers.

Offer 45—One pair high-grade Nail Scissors. 2 subs.

Offer 44—One pair high-grade Buttonhole Scissors.

Offer 43—One pair high-grade Embroidery Scissors, with long, fine points suitable for fancy work. 2 subs.

Offer 320—Silver Toothpick or Match Holder, satin engraved, gold lined; neat bird design. Sent for 2 yearly subscriptions at 50 cents each. We pay postage.

Offer 405—Two Silver Salt Shakers and One Pepper Shaker, quadruple plate, embossed work, well made, neatly finished; for getting 2 subscribers.

Offer 194—Small but neat Silver Sugar Bowl, quadruple plate, matching 155 Pitcher, for 2 subscribers.

Offer 195—Dainty little Silver Cream Pitcher, quadruple plate, matching in design 194; for 2 subscribers.

Offer 211—Rogers At Sugar Shell, Carlton design—2 subs.

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Offer 213—Rogers At Pickle Fork, Carlton design—2 subs.

Offer 222—Rogers At Butter Knife, Carlton design—2 subs.

Offer 216—Rogers At Cold Meat Fork, Carlton design—for getting 2 subscribers.

Offer 189—Boys' Jack Knife, with two good, strong steel blades, 2 subscriptions; excellent value. 2 subscribers.

Offer 147—Handsome Table Cover, 36 inches square, very pretty design, fringed edge. Splendid value. Any color.

Offer 148—Beautiful Lambrequin, 72 inches by 18 inches, with fringed edge, handsomely decorated with flowers, in gold tinsel effect; exceptionally good value. Any color.

Offer 453—Handsome 14-kt. Gold Filled Chain, suitable for a locket, for 2 subscribers.

Offer 107—Silver Cup, large size, quadruple plate, with highly burnished gold lining. Sent delivery charges prepaid on receipt of 2 yearly subscriptions at 50 cents each.

Offer 451—This very attractive Corset Cover is made of fine cambric, edged about the top and arm-holes with fine torchon lace, one inch wide. The front has two rows of torchon insertion separated by a band of four hemstitched tucks. The back is plain with under-arm seam and just enough fulness at waist-line to make a neat-fitting Corset Cover. It is exceptionally well made and finished, and is sent free for getting only 2 subscriptions at 50 cents.



FREE---Any of the Handsome Premiums on This Page---ALL FREE

IMPORTANT: Silverware Has Gone Up Al- most 25 Per Cent. These Offers Will All Be With- drawn January 1st, 1907.

We offer a complete line of this celebrated cutlery—Free for very small clubs. Each piece is warranted and stamped genuine Rogers A1 quality. The design is the well-known pretty Carlton. If you cannot secure enough subscriptions see special rule on next page.



Illustration of Carlton Design.

Offer 221—Half-Dozen Rogers A1 Silver Teaspoons, Carlton design. Sent free, charges prepaid, for getting only 3 subscriptions at 50 cents each.

Offer 205—Half-Dozen Rogers A1 Tableknives, not Carlton, but with smooth and beautiful steel handles and blades, heavily plated with pure silver. Sent on receipt of 8 yearly subscriptions. We prepay delivery charges.

Offer 209—Half-Dozen Rogers A1 Silver Tablespoons, Carlton design. Sent on receipt of 6 yearly subscriptions at 50 cents each. We prepay delivery charges.

Offer 208—Half-Dozen Rogers A1 Silver Tableforks, Carlton design. Sent on receipt of 6 yearly subscriptions at 50 cents each. We prepay delivery charges.

Offer 210—Half-Dozen Rogers A1 Silver Dessertspoons, Carlton design. Sent on receipt of 6 yearly subscriptions at 50 cents each. We prepay delivery charges.

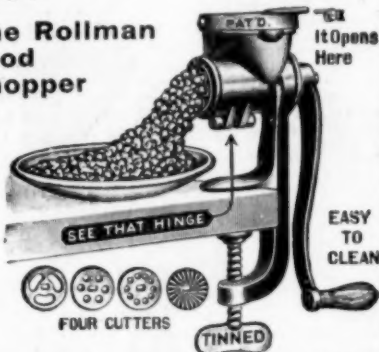
Offer 206—Half-Dozen Rogers A1 Silver Fruit Knives, Carlton design, for 8 subscriptions. We prepay delivery.

Offer 217—Rogers A1 Large Berry Spoon, Carlton design. Sent on receipt of 4 yearly subscriptions at 50 cents each. We prepay delivery charges.

Offer 259—Rogers Large Gravy Ladle, Carlton design. Sent on receipt of 3 yearly subscriptions at 50 cents each. We prepay delivery charges.

You can have your choice of a Rogers A1 Carlton Sugar Shell, Cream Ladle, Pickle Fork, Butter Knife or Cold Meat Fork, for getting only 2 subscriptions at 50 cents each. See page 462.

The Rollman Food Chopper



Offer 73M—Food Chopper, the well-known ROLLMAN; easy to turn; easy to open and clean; feeds all the food through the cutters, there is no waste. Chops one pound of raw or cooked meat per minute, fish, vegetables, fruits, nuts, etc. Small, but does the work. Has four steel cutters; coarse, medium, fine and nut butter cutters. Sent on receipt of 5 yearly subscriptions at 50 cents each. We prepay delivery charges. See special rule.

Offer 308—Genuine Cut Glass Salt and Pepper Shakers, with sterling silver tops. One salt and one pepper in box, sent delivery charges prepaid to any address in the United States on receipt of 3 yearly subscriptions at 50 cents each.

Offer 387—Handsome Table Cloth, every thread guaranteed pure imported linen. This is really a very beautiful cloth of fine quality. Size 6 feet 6 inches by 5 feet 7 inches. Has 7-inch hemstitched drawn-work border. Given for only 8 subscriptions. We prepay delivery charges.

Offer 245—One Pair of Genuine Real French Kid Gloves, in black, white, gray or tan. Sent prepaid on receipt of 5 yearly subscriptions at 50 cents each. Be sure to state size and color desired. All sizes up to 7½. When size 8 is desired we can send only black.

Offer 150—Wool Smyrna Rug, very high grade, in floral, Oriental or animal design, 5 feet long, 2½ feet wide; reversible. These rugs are handsome in appearance and wear well. Sent for securing the small club of 20 subscribers.

Offer 40—VERY SPECIAL—Pure Silk Ladies' SHAWL, over 2 feet 6 inches square, medallion embroidered effect, neat scalloped edges. Choice of all black or all white. Sent delivery charges prepaid to any address in the United States for only 4 yearly subscriptions at 50 cents each.

This Beautiful

Silver Teapot
For Only
6 Subscribers



Offer 90—Beautiful large Silver Teapot, full size, holds 6 cups, for getting only 6 subscriptions at 50 cents each. Guaranteed quadruple silver plate; satin finish; hand engraved. A splendid premium.

Offer 91—Silver Sugar Bowl to match, 5 subscriptions.

Offer 92—Silver Cream Pitcher to match, 5 subs'ns.

Offer 93—Silver Spoon Holder to match, 5 subs'ns.

Offer 204—Silver Butter Dish with Cover to match, 6 subscriptions.

Lace Curtains, Spreads, Etc.

These wonderful offers of Lace Curtains are only possible because we buy enormous quantities.

Remember, Every Subscriber for McCall's Magazine Gets a FREE PATTERN.

Offer 76—One Pair of Curtains, in Scotch lace effect. Sent for getting only 2 subscriptions at 50 cents each. Each curtain is 2½ yards long and 2 feet 6 inches wide, with neat border and center of good quality net. Postage on each pair you order 15 cents extra.

Offer 77—One Pair of Curtains, in Danish lace effect. Sent for getting only 3 subscriptions at 50 cents each. Each curtain is 3 yards long and one yard wide. Novelty effect with heavy border and figured center. Postage on each pair you order 15 cents extra.

Offer 78—One Pair of Curtains, in Irish lace effect. Sent for getting only 4 subscriptions at 50 cents each. Each curtain is 3 yards long and 40 inches wide. We offer a very pretty design in this curtain. Postage on each pair you order 20 cents extra.

Offer 79—One Pair of Curtains, Brussels lace effect. Sent for getting only 4 subscriptions at 50 cents each. Each curtain is 3 yards long and 1½ yards wide. Handsome fish-net border, plain center. Postage on each pair you order 20 cents extra.

Offer 327—One Pair of Striped Swiss Curtains, with wide ruffles, for getting only 3 subscriptions at 50 cents each. Each curtain is 2½ yards long, 1 yard 4 inches wide; very neat stripe. Postage on each pair 20 cents extra.

Offer 81—One Pair of Tapestry Portieres, in nice, heavy material, with knotted fringe top and bottom, for 16 yearly subscriptions. 9 ft. by 4 ft. Choice of 3 colors: (1) red, (2) green, (3) red and green mixed. We prepay delivery charges.

Offer 141—Handsome Couch Cover, in Persian striped effect, sent for 8 yearly subscriptions; 3 yards long, 1½ yards wide; tasseled fringe all around. Made up in neat combination of stripes; red, blue and green alternating. Delivery charges prepaid.

Offer 188—Heavy, Pure White Marseilles Bed Spread, full size, being over 7 feet long and almost 7 feet wide; made of 3-ply yarn, both warp and filling. The design is a handsome one and the quality most excellent. This beautiful white spread will be sent for securing only 6 yearly subscriptions at 50 cents each.

Offer 83—All Lace White Bed Spread and Two All Lace White Shams to Match. Spread is over 7½ feet long and over 5½ feet wide. The lace shams are each 3 feet square. This is a magnificent premium and one of the best we offer. Sent for only 6 yearly subscriptions at 50 cents each.

Offer 8-Bissell's "Cyclo" Bearing Carpet Sweeper, made from the choicest cabinet wood, with finest piano polish finish. It is the most popular carpet sweeper made. Noiseless, runs perfectly easy, is absolutely dust proof, and is, without question, the greatest labor-saving machine of the age, as it has relieved woman of one of the hardest tasks she has to perform. No sweeping, no effort, no dust. Saves time, labor, carpets, curtains, health. Sent on receipt of only 10 yearly subscriptions for McCall's MAGAZINE at 50 cents each.

Offer 450—Magnificent Lace Door Panel, made on very best quality cable net, beautiful figured center. Size, 4½ feet long by 3 feet wide; can be made to fit any door. Given for only 4 subscriptions for McCall's MAGAZINE. We prepay delivery charges.

Offer 290—Gold Finished Comb and Brush Set, sent delivery charges prepaid on receipt of 4 yearly subscriptions at 50 cents each. Brush has fine bristles with handsome enameled back, with floral decoration. An exceptionally neat set. See special rule.

Offer 264—Pure Linen Sideboard Cover, 16 inches wide, 54 inches long; has 2-inch drawnwork hemstitched border. Sent on receipt of 3 yearly subscriptions at 50 cents each. We prepay delivery charges.

Offer 140—Lady's Umbrella, 26-inch; made of finest quality union taffeta; steel rod; beautiful pearl handle, mounted in sterling silver; straight or hooked handle, as preferred. A most excellent umbrella, that we know will give entire satisfaction as to appearance as well as wear. Sent to any lady or miss who sends us 9 subscribers for McCall's MAGAZINE at 50 cents each.

Offer 491—Ladies' or Misses' Locket and Chain, 14-karat gold filled. The chain is an open cut link. The locket is Roman gold finished, set with opal or imitation diamond, with place for two photos. Sent delivery charges prepaid for getting 4 subscribers for McCall's MAGAZINE at 50 cents each.

Offer 66—Hair Switch. For a club of 7 yearly subscribers at 50 cents each we will match any samples of hair sent us (except white). Each switch is 22 inches long and 3 ounces in weight, and is guaranteed to be a fine quality of human hair. Enclose with order a lock of your hair. For White Switches a club of 15 subscribers is required. These switches are made by Mrs. Ayer. See her advertisement on page 447.

Offer 36—Gold Trimmed 55-Piece Dinner Set; each piece is full size and trimmed in gold, with a very pretty floral decoration. This set consists of one dozen Cups and Saucers, one dozen Dinner Plates, half-dozen Butter Dishes, half-dozen Preserve Dishes, one covered Vegetable Dish, one large Meat Platter (10 inch), one medium Meat Platter (8 inch), one Slop Bowl, one Pickle Dish, one Pie Dish. Sent for securing only 15 yearly subscriptions at 50 cents each.

Offer 35—Gold Lined 10-Piece Toilet Set, consisting of Basin, Ewer and all the usual pieces; each piece is beautifully decorated with flowers and trimmed with gold; very latest shaped ewer. Sent for securing only 15 yearly subscriptions at 50 cents each.

Offer 100—Silver Syrup Cup with Plate. Same design as silver teapot, offer 90. Burnished handle and cover. Sent for getting 5 subscribers for McCall's MAGAZINE at 50 cents each.

Bracelets Are All the Rage

Offer 115—Ladies' Chain Bracelet, with lock and key; warranted and stamped sterling silver; every link beautifully chased. Can be made to fit any hand. Sent delivery charges prepaid on receipt of 4 yearly subscriptions.

Offer 489—14-kt. Gold Filled Baby Bracelet, beautifully hand chased links, with lock and key. Sent delivery charges prepaid on receipt of 3 yearly subscriptions at 50 cents each. See special rule.

Offer 500—Ladies' Bracelet, 14-karat gold filled, large hand chased links, with lock and key; very heavy; will fit any hand. Sent delivery charges prepaid on receipt of 4 subscriptions at 50 cents each. See special rule.

Offer 230—Highest grade Fountain Pen, fitted with 14-karat solid gold pen, and the only perfect feeding device known. Barrel is made of finest quality, beautifully polished hard rubber. State whether you wish lady's or gentleman's style. We guarantee this pen for one year. Sent for only 4 yearly subscriptions at 50 cents each. See special rule. We prepay delivery charges.

Offer 378—Ladies' 14-karat pure gold filled Signet Ring, beautifully polished; very neat and always fashionable. This very pretty ring will be hand engraved with one or two initials free of charge and sent by mail prepaid for securing only 3 subscriptions at 50 cents each. Please be very careful to state initials plainly and give correct size, as we cannot exchange signet ring.

Very Pretty Baby Ring

Offer 30—3-Stone Baby Ring, 14-karat gold filled. The stones are ruby, turquoise and pearl, and make an exceptionally neat combination. This Baby Ring will be sent on receipt of 1 yearly subscription for McCall's MAGAZINE at 50 cents and 10 cents extra. Send 60c for subscription and Ring. Delivery charges prepaid.

Ladies' or Misses' Ring

Offer 184—Ladies' or Misses' Antoinette Circlet or Guard Ring, 14-karat gold filled, set with 8 pearls, in nice headed setting. Sent delivery charges prepaid on receipt of 3 yearly subscriptions at 50 cents each.

A Whole Page of Beautiful Furs---All Free

By getting a few of your friends and neighbors to subscribe for McCall's Magazine for one year at 50 cents—Free Pattern to every subscriber—you can obtain, without any charge, any Fur on this page. If you cannot get all the subscribers we ask for the Fur you want, see special rule at foot of this page. Also see instructions for club raisers in front of catalogue. WE PREPAY DELIVERY CHARGES ON ALL FURS TO ANY PART OF THE UNITED STATES.

Coney Fur Cravat

Fur 268—Very Stylish Coney Fur Cravat, black or brown, 5 feet long; can be worn two or three different ways; trimmed with neat chenille cord ends, and lined with satin. Sent delivery charges prepaid for getting 11 subscribers at 50 cents each. See special rule at foot of page.

Misses' Set

Fur 80—Misses' Brown or White Set (for young ladies 14 to 18 years old), exactly like picture, cravat is 4½ feet long, with white fur insertion, as shown; lined with satin. Pillow muff matches boa. 288 Sent delivery charges prepaid for getting 14 subscribers at 50 cents each. Cravat or muff separate, 7 subscribers each. See special rule at foot of page.

Brush Tail Coney Fur Boa

Fur 225—Extra Long Black or Brown Brush Tail Coney Fur Boa, over 6 feet long, with large brush tail ends; silk fasteners and girdle. Sent delivery charges prepaid for getting 13 subscribers at 50 cents each. See special rule below.

Child's Set

Fur 227—Child's White Angora Set (muff and boa); muff has gold plated purse on top, and long silk ribbon to go round neck of child. Scarf is silk lined. This pretty little set is suitable for child up to 6 years of age, and will be sent, delivery charges prepaid, for getting only 6 subscribers at 50 cents each. See special rule at foot of page.

Pillow Shaped Muff

Fur 230—Latest Pillow Shaped Glossy Black or Brown Muff, of selected fur; satin lined, with silk cord hanger. This muff in black matches any black scarf we offer, or in brown matches any brown scarf we offer. Sent delivery charges prepaid for getting 11 subscribers at 50 cents each. See special rule at foot of page.

Free Pattern to Every Subscriber

Isabella Bear Boa

Fur 223—Magnificent Dark Brown or Black Isabella Bear Boa, over 8 feet long, exactly like picture; very full, with neat chain clasp. Sent delivery charges prepaid for getting 21 subscribers at 50 cents each. See special rule at foot of page.

Coney Fur Boa

Fur 229—Coney Fur Boa, like picture, 4 feet long, made up very neatly in brown or black glossy French coney fur. Has chain clasp and 3 tails on each side. Sent delivery charges prepaid for getting 5 subscribers at 50 cents each. The most popular fur we have ever offered. See special rule at foot of page.

Fur Boa with Muff

Offer 527—Girls' Handsome Chinchilla Fur Boa with Muff. Boa is 2½ feet long, and lined with satin. Muff is trimmed with head, is flat shaped and has silk ribbon to go over head of child. An exceptionally pretty set of smooth, beautiful gray fur, suitable for girl between 7 and 13 years of age. Sent delivery charges prepaid for getting 12 subscribers at 50 cents each. See special rule at foot of page.

Fur Boa

Fur 226—Handsome Black or Brown Fur Boa, extra long (8 feet) and very nice and heavy; 3 tails on each side, and two silk ornaments with silk cord girdle; exactly like picture (muff 230 matches this boa). Sent delivery charges prepaid for getting 25 subscribers at 50 cents each. See special rule at foot of page.

FREE PATTERN TO EVERY SUBSCRIBER

SPECIAL RULE FOR FURS AND ALL OUR OTHER PREMIUMS.

If you cannot get all the subscribers we ask, for any premium you want, send 20 cents in cash instead of each subscriber you are short; for instance, Fur 229 is offered for 5 subscribers, or for 4 subscribers and 20 cents, or 3 subscribers and 40 cents, or 2 subscribers and 60 cents, or 1 subscriber and 80 cents; and so on for all premiums.



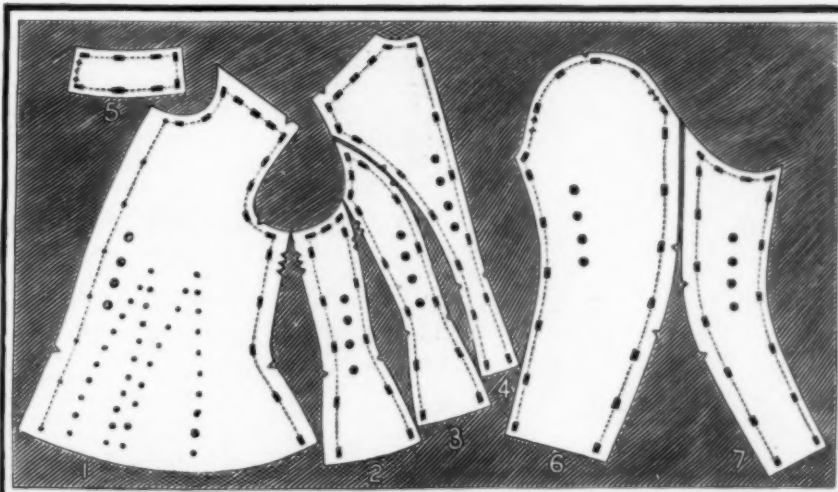


THE McCALL PATTERNS

THE SIMPLEST AND EASIEST PATTERNS TO PUT TOGETHER IN THE
WORLD, ALSO THE BEST FITTING PATTERNS PRODUCED



James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.



James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.

The above is a fac-simile of THE McCALL (model) PATTERN with perforations (□) showing seam and outlet allowances without waste of material; and the same perforations show the BASTING AND SEWING LINES, these features not found in any other pattern. Full description of notches, crosses and perforations printed on the envelope of every McCALL PATTERN.

- No. 1 indicates—the front.
- No. 2 indicates—the under-arm piece.
- No. 3 indicates—the side-back piece.
- No. 4 indicates—the back.
- No. 5 indicates—the collar.
- No. 6 indicates—the upper-sleeve piece.
- No. 7 indicates—the under-sleeve piece.

The line of small perforations (○) near edge in front, in piece No. 1, from neck to lower edge, indicates the inturn for a hem.
The quantity of material, trimming, lining, etc., required is printed on the envelope of each McCALL Pattern.

The following Symbols are used on all McCALL Patterns wherever necessary

- Notches (▷) show how the pattern is to be put together and also indicate the waist line.
- Large Perforations (○) show how to lay the pattern on the straight of the material.
- Long Perforations (□) show the seam and outlet allowances and the basting and sewing lines.
- One Cross and a Perforation (✕○) show where the garment is to be pleated.
- Two Crosses (✕✕) show where the garment is to be gathered.
- Three Crosses (✕✕✕) show that there is no seam and to place the pieces with three crosses on the fold of the material.

The Only Correct Way to Take Measurements for McCALL Patterns

LADIES' GARMENTS

Garments Requiring Bust Measure—Pass the tape around the body over the fullest part of the bust—about one inch below armhole—a little higher in the back—draw closely, not too tight.

Waist Measure—Pass the tape around the waist.

Hip Measure—Adjust the tape six inches below the waist.

Sleeve—Pass the tape around the muscular part of the arm—about one inch below the armhole (this is for the lining sleeve only).

Length of Waist—Adjust the tape from neck in center-back to waist-line.

Misses', Girls' and Children's Garments should be measured by the same directions as those given for ladies, but when selecting and ordering patterns the measurements as well as the age must be given, as breast measures vary considerably in children of the same age.

Men's and Boys' Garments—Coats, Vests, etc.—Pass the tape under the arms and around the fullest part of the breast.

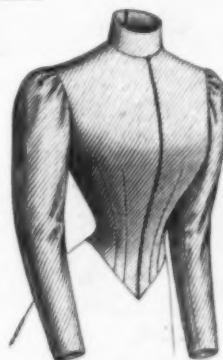
For Trousers—Pass the tape around the waist, also measure the inside leg seam.

For Shirts, etc.—Pass the tape around the neck and allow one inch for size of neckband.

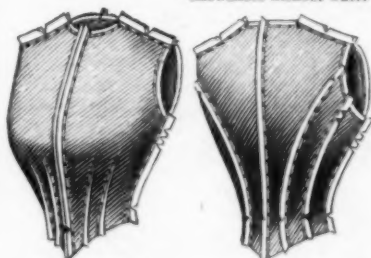
OBSERVE the fine proportions, artistic curves, French darts and beautifully shaped front. All

McCall Patterns are cut and fitted after this Model

and if proper size is selected, a beautiful and perfect-fitting garment will be the result.

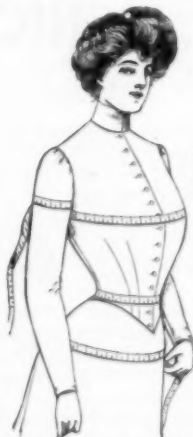


COMPLETE WAIST FINISHED



FRONT VIEW
LINING READY FOR FITTING
BACK VIEW

MCCALL PATTERNS are the simplest paper patterns in the world to understand and put together, by following the printed directions on each envelope.



Position of Tape for Taking the Bust, Waist, Sleeve and Hip Measures

Notice position of tape across fullest part of the bust



Notice position of tape on the back

Position of Tape a Trifle Higher on the Back for Bust Measure, also for Waist and Hip Measures

All McCALL Patterns are easy to understand and put together; no possibility of a mistake by simply following the printed directions on the envelope. Crosses (✕), perforations (○), notches (▷), etc., indicate exact position of waist-line, tucks, pleats and gathers on each McCALL Pattern. Distinct perforations indicate seam allowances, outlets on shoulder and under-arm seams (if alterations are necessary), also basting and sewing lines. These are special features helpful to the amateur dressmaker. It is always advisable to cut and fit a lining before cutting the material. An interesting article on dressmaking will be found on the last page of The McCALL Large Catalogue, which also contains over 1200 illustrations of designs for ladies', misses', girls', children's and boys' garments, and styles that are in vogue from month to month. Ask for it at the pattern counter. Sent postpaid for 20 cents, throughout the United States and Colonies.

THE McCALL COMPANY

BRANCH OFFICES:

186-188 Fifth, Ave., CHICAGO, ILL.
1426 Howard St., SAN FRANCISCO, CAL.

236 to 246 West 37th St., NEW YORK

Rubens Infant Shirt

A WORD TO MOTHERS:

The Rubens Shirt is a veritable life preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he doesn't keep it write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers. We want it accessible to all the world.

Made Now for Ladies and Misses

IN ALL SIZES

The Rubens Shirt can now be had in all sizes for ladies and misses, as well as infants from birth to any age.



FRONT VIEW



BACK VIEW



No Buttons

No Trouble

Patent Nos. 828,968—850,232.

BEWARE OF IMITATIONS!

The Genuine Rubens Shirt has this signature stamped on every garment—

Rubens

The Rubens Shirt is made in cotton, merino (half wool and half cotton), wool, silk and wool, and all silk to fit from birth to any age. Sold at dry goods stores. Circulars, with price list, free. **Manufactured by**

RUBENS & MARBLE, 99 Market Street, CHICAGO

Answers to Correspondents

(Continued from page 461)

ing water. Do not stir it, but let it stand by the side of the fire until it is quite soft. Then stir in a pint of boiling milk and four or five lumps of sugar, and let it cool. When cold, add four eggs, well beaten. Then, for a hot pudding, pour into a buttered mold, and steam for half an hour. Turn out, and serve with either chocolate or vanilla sauce or any other sauce you like. For a cold pudding, bake it in a piedish and serve it with a little meringue of white of egg and sugar on the top.

L. B. T.—Put a little alcohol on your wash-cloth or sponge and rub it over your face just after washing it. If persisted in, this will help close the enlarged pores of the skin. The following lotion will, I think, do your hair good: Tincture of cantharides, one ounce; oil of lavender, half a dram; oil of rosemary, half a dram; eau de cologne, eight ounces. This is prepared from a prescription of the late Sir Erasmus Wilson, and if you use it regularly every other night for a few weeks your hair will be strengthened and the fall will be arrested. To leave off brushing it is quite the worst thing that you can do. No wonder it has such a dusty look. You must spend a short time every night over this most

important detail of the toilet. Your hair brushes should always be kept most scrupulously clean, even at the risk of spoiling them. You should wash them once a week with hot water and ammonia. If you rinse them in cold water and dry them quickly they will not be at all soft.

WESTERN GIRL.—Have the following anti-dandruff lotion made up and rub it well into the scalp with a small sponge every night: Acetic acid, half an ounce; glycerine, two drams; carbolic acid, half a dram; elder-flower-water, three ounces; rose-water, six ounces. If persevered with, this will completely eradicate the dandruff and remedy the irritation of the scalp and will be very soothing and refreshing in its effects. When the dandruff has completely disappeared, you may substitute for the above lotion this tonic preparation: Sulphate of quinine, twelve grains; vinegar of cantharides, one ounce; rectified spirit of wine, six drams; glycerine, two drams; rose-water, four ounces; orange-flower-water, four ounces.

SNOWFLOWER.—Read answer to "Gwendolyn."

LADY SLIPPER.—Electrolysis, if performed by a competent operator, will permanently remove superfluous hair.

In the Attic

Up in the attic where mother goes
Is a trunk in a shadowed nook—
A trunk—and its lid she will oft unclose
As if it were a precious book.
She kneels at its side on the attic boards,
And tenderly, soft and slow,
She counts all the treasures she fondly hoards—
The things of the long ago.

A yellowing dress, once the sheerest white
That shimmered in joyous pride—
She looks at it now with the girl's delight
That was hers when she stood a bride.
There is a ribbon of faded blue
She keeps with the satin gown;
Buckles and lace—and a little shoe;
Sadly she lays that down.

Up in the attic where mother goes
Is a trunk in a shadowed place—
A trunk with the scent of a withered rose
On the satin and shoe and lace.
None of us touches its battered lid,
But safe in its niche it stays,
Sacred to all her heart has hid—
Gold of the other days.—*Woman's Life.*

When Ordering McCall Patterns be sure to mention correct number and size.

The Cleansing of the Cellar

YOUR cellar should be as dry and clean as your bureau drawer. If it has not a cement floor, see that it is properly drained. It should be thoroughly sunned and aired every few days, to rid it of the poisonous exhalations of the damp earth and vegetable matter. If supplied with windows (as it should be), open them wide and let a current of air through even in the coldest weather. The vegetables in the bins may be covered with sacks or old pieces of carpet to protect them from chance of chill during the procedure.

As the weather moderates in the spring, this should be done each day, and as early as possible the real spring cleaning should be done and all signs of winter storage cleared away. It is better to begin here if there is any chance that one's zest will fail after the other rooms of the house have been cleaned and the keen edge of enthusiasm worn off by the continued strain.

Begin by flooding the place with nature's disinfectants—fresh air and sunshine. Take all the boxes, barrels and movable bins out in the open air while the walls are brushed down and the floor is thoroughly swept. After the floor is swept, sprinkle it with copperas water, which is not only a disinfectant, but will drive away rats and vermin. It is a good plan to whitewash the walls and ceiling with a strong solution of copperas, say two pounds to the gallon.

Next wipe off the shelves and scrub the stairs with strong soapsuds. Remove all suspicion of dust or mold from jars and bottles of fruit before replacing them on the shelves. See that no bit of vegetable matter that is not in a perfectly healthy condition is returned to the place.

Do not put anything back into the cellar that is useless or does not belong there. That pile of empty bottles, the old coffee-grinder, the broken ice-cream freezer, the rusty steamer—throw them away! Give them to the ragman—anything to get rid of them—anywhere so long as you do not throw them where they will be a blot on the landscape.—*Good Health.*

Beautiful Thoughts

THOSE who can command themselves command others.

TRUE friends visit us in prosperity only when invited, but in adversity they come without invitation.

A WOMAN who is too busy to take care of her health is like a workman who is too busy to sharpen his tools.

THERE is no such thing of finding true happiness by searching for it directly. It must come, if it comes at all, indirectly; or by the service, the love, and the happiness we give to others.

LOOK your disadvantages squarely in the face and see what you can make out of them, and instead of clamoring and complaining that you have not the right tools, use well the tools you have.

A GOOD deed is never lost; he who sows courtesy reaps friendship, and he who plants kindness gathers love; pleasure bestowed upon a grateful mind was never sterile, but generally gratitude begets reward.

It is moral courage that characterizes the highest order of manhood and womanhood—the courage to seek and to speak the truth; the courage to be just; the courage to be honest; the courage to resist temptation; the courage to do one's duty.

HAVE you subscribed for McCall's MAGAZINE? only 50 cents a year.



Mother or Sister?

Youthful-looking mothers need not be so rare that they are taken for sisters. It is not necessary that a woman lose her fresh, girlish beauty when she becomes the mother of children.

True, the added cares of matronage and motherhood are taxing, but a little extra attention to herself, a little aiding of nature, will enable the mother to look the sister. Massage, for a few minutes each day, with Pompeian Massage Cream is all that is necessary; it aids nature in nature's own way and gives wholesome, natural beauty—a thousand times better than the artificial "beauty" given by cosmetics.

Pompeian Massage Cream makes the skin clear, fresh, and rosy with the glow that comes from a free-coursing blood supply. It takes out "crow's feet" and wrinkles, rounds out angles and fills out hollows, drives away flabbiness and double chins, making the flesh firm and fine-grained, the muscles flexible and plastic.

Pompeian Massage Cream

cannot cause growth of hair or injure the most delicate skin. The photo below shows the Massage movement that will positively remove "crow's feet" if applied regularly for a short time with Pompeian Massage Cream. Our booklet gives full series of movements for accomplishing all we claim. This booklet is sent free with Pompeian Massage Cream.



Movement No. 3
To remove "Crow's Feet."
From our booklet on Massage,
sent free.

Free Sample to Test

Simply fill in and mail us the coupon and we will send you a large sample, together with our illustrated book on Facial Massage, an invaluable guide for the proper care of the skin.

Suggest to your brother or husband that he try Pompeian Massage Cream after shaving; by cleansing the pores of soap it allays irritation, does away with soreness. All leading barbers will give a massage with Pompeian Cream—accept no substitutes.

We prefer you to buy of your dealer whenever possible, but do not accept a substitute for Pompeian under any circumstances. If your dealer does not keep it, we will send a 5c. or \$1.00 jar of the cream, postpaid, on receipt of price.

POMPEIAN MFG. CO.
9 Prospect Street
Cleveland, Ohio

Pompeian Massage Soap is appreciated by all who are particular in regard to the quality of the soap they use. For sale by all dealers—box of 3 cakes, 50c.



CUT THIS OUT AND SEND IT TO US

Name.....
Address.....

Pompeian
Mfg. Co.
9 Prospect St.
Cleveland, Ohio

Gentlemen:—
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